may be recorded.

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INDIAN JEWELLERY,

BY

COLONEL T. H. HENDLEY, C.I.E.

THE BOMBAY PRESIDENCY; INCLUDING ADEN.

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In this exhaustive work an endeavour has been made to cover the whole known field of early carpet manufacture. The text (by Colonel T. H. Hendley, C.I.E.) is decorated in a style worthy of the charming designs illustrated; each page being surrounded with a beautiful 16th century Persian border in eight colours and gold. His Highness the Maharaja of Jaipur, with his well-known liberality, readily consented to allow his collection of old Persian and other carpets to be photographed specially for this work. From these carpets full-size patterns of the details, in colour of originals, have been prepared by Jaipur artists, also large "keys" showing the planning of the details in forming the schemes of design. In all cases the designs are on a large scale suitable for technical work. The best carpets and rugs now in the Indian and Persian Sections of the Victoria and Albert Museum have been photographed, including the beautiful Ardabil carpet* (see press notice).

* This carpet measures 34 feet by 17 feet 6 inches, and contains about 380 hand-tied knots to the square inch, which gives over 32,500,000 knots to the whole carpet. One-fourth of the carpet has been photographically reduced to half scale of original, and has been printed in the colours of the original to form 10 double plates (30 by 20 inches), and may also be obtained flat for mounting on linen, about 8 feet 6 inches by 4 feet 4½ inches, for Museums, Schools, and other educational or industrial purposes. The price of this part, or separate set of plates 101-125, for framing, is £3 net.

NOTE ON PERSIAN CARPETS. [*Daily Telegraph.*]

In the Indian section of the South Kensington Museum is now exhibited one of the most splendid examples of the product of the Persian loom that have ever been seen in Europe. This is the famous Ardabil or Ardebyl carpet, so-called from a Persian town in the province of Aderbaïdjan, which from time immemorial has been an emporium of merchandise, en route between Tiflis to Ispahan. Ardabil, which from the salubrity of its climate and the abundance of water which it enjoys has been called "the abode of felicity," is full of mosques and the tombs of exceptionally pious or otherwise renowned Mussalmans, and the famous carpet now on view is said to have been obtained from a mosque at Ardabil. It was not without difficulty that this wonderful piece of weaving was secured for South Kensington. The price demanded for it (£2,500)[1] exceeded that which the authorities of the Museum thought themselves justified to offer; but through the liberality of a number of gentlemen deeply interested in Oriental arts and crafts the sum which the Museum was prepared to give has been supplemented to an adequate amount. The carpet thus obtained for the nation measures 34 feet in length and 17 feet 6 inches in breadth, and an idea of the extreme fineness of its texture may be formed from the fact that it contains about 380 hand-tied knots to the square inch, which gives over 32,500,000 knots to the whole carpet. The main design comprises a large central medallion in pale yellow, surrounded by cartouches of various colours, disposed on a dark blue ground diapered with floral tracery. Each of the corners is filled with a section of a large medallion surrounded by cartouches. The border is composed of long and circular panels alternating with lobed outlines on a brown ground covered with floral embellishments, while at the summit of the carpet is a panel bearing a devout inscription tending to the inference that the carpet was originally used as a veil or curtain for a porch, and that it was the work of the slave "of the Holy Place, Maksoud, of Kashan, in the year of Hegira 946," corresponding with our A.D. 1540. Now, Kashan, on the high road between Teheran and Ispahan, was founded by Zobeide, the favourite wife of the Caliph Haroun-al-Raschid. It has been destroyed once or twice by earthquakes, but is at present a flourishing town adorned by a palace for the Shah, many large and beautiful mosques, and a number of caravanserais and public baths. At Kashan numerous manufactories of carpets, shawls, brocades, and silk fabrics are still carried on; but in 1540, when Maksoud, the slave of "the Holy Place," executed this marvellous work, admirable alike for its fineness of texture, its beauty of colour and symmetry of design, Kashan, with the rest of Persia, was under the sway of the Sophi dynasty, and the town is alleged to have contained no fewer than a hundred and fifty thousand inhabitants.

It is only within recent years that any very accurate knowledge of Oriental carpets has been disseminated in this country. The ordinary buyer knows three classes, and only three, which he roughly distinguishes as Turkey, Indian, and Persian carpets. The expert is, of course, a good deal more exact in his classification; but even his knowledge is as yet vague and confused. Carpets, either of cotton, silk, or wool, have during many centuries been used in the Orient, from the South of India to European Turkey, for domestic use, for the prostration of the praying Muslim, and for occasions of State. The carpets employed by the ancients are thought to have been of the nature of tapestry, and to have been chiefly used as loose coverings for couches rather than for floors. True carpets appear to have been early employed in Persia, and those called Turkish were no doubt originally of Persian manufacture, and were gradually exported and at length imitated in Turkey. Kernanshaw in Persia has still a carpet manufacture producing rich, soft, and beautiful goods, the sale of which adds considerably to the wealth of the province; while true Persian carpets are also made at Meshed in the Turkoman country and in Khorassan, and are justly renowned for the exquisite beauty of the patterns and the durability of the colours, which are purely vegetable dyes, comprising, among others, a green which is very difficult to make; it is conjectured to be a subtle combination of saffron and indigo. There is likewise a famous carpet manufacture carried on at Feraboun, near Teheran. The finest of all Persian carpets were formerly made at Herat, and one produced in the Chahal Minar at Ispahan largely exceeded in size the dimensions of the wonderful fabric at South Kensington, inasmuch as its length was a hundred and forty feet and its width seventy feet. The majority of these exceptionally vast and gorgeous products of the loom were destined either for the adornment of Royal palaces or the glorification of the holy Kaaba, or some scarcely less venerated shrine. Sometimes the entire interior of a mosque, such as that at Meshed Ali, was hung with superb carpets; and the Mihrab or niche towards Mecca was always a favourite object for such ornamentation. Mats or rugs of a much less costly nature were spread on the floors. With respect to the ordinary Oriental carpets, they may be roughly divided into two classes, the floral and the geometrical; and the former is the design affected by the higher and Aryan races, the last being preferred by the lower and Turanian races.

The beautiful Persian carpet at South Kensington may, it is to be hoped, become a most valuable factor in technical art education in this country. Some humourist once said of a Turkish carpet that its pattern resembled nothing visible in the heavens above or in the earth beneath, or in the waters under the earth; and, to a slight extent, this hyperbolical disparagement is justifiable in the case of the Turkoman carpets for which Vambery saw the old woman tracing the pattern in sand. The girls employed in carpet-weaving would obviously prick or chalk down on the particular piece of textile fabric assigned to them so much of the pattern as they were expected to weave, and these hasty sketches might in many cases deviate from the original model. Scores of workers were often employed in as many cottages in making these detached portions, which, when sewn together, may have presented a slightly mixed appearance, the incongruity of which was at the same time happily modified by the predominant traditions of design and colour which had come down to the people from remote ages. The pattern of [illegible] Ardabil carpet seems to be one perfectly distinct and regular, and, even did it present some slight obscurities, the [illegible] could be easily cleared up by a careful and minute analysis and dissection of the whole work by the aid of practical ge[illegible] and conventional botany. It is curious to learn that, at the very period when Maksoud of Kashan, the slave of the "Holy P[illegible] was completing the Ardabil carpet the manufacture of these commodities was first introduced into England by one William Sheldon, under the direct patronage of Henry VIII. The manufacture, nevertheless, was for many years exclusively c[illegible]ned to its use as tapestry or arras for the decoration of walls. The apartments of the palaces of Queen Elizabeth were hung with the costliest products of the Flemish looms, but her Majesty had certainly no carpets on the floors of her presence ch[illegible] her banqueting halls. The floors were simply laid with rushes. The Oriental custom has always been and still is to [illegible] carpets as hangings for shrines and porches, as coverlets for couches, and as rugs lying loose on the floor; and this sensible system, which has been largely adopted among us since the extension of the trade in Oriental rugs, will, in all probability, be still further developed by the technical as well as by the æsthetic teaching of the splendid carpet at South Kensington.

[1] Bought for £2500, of which £750 was contributed by A. W. Franks, Esq., C.B., E. Steinkoppf, Esq., William Morris, Esq., and J. E. Taylor, Esq.

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The Journal of Indian Art and Industry.

INDIAN JEWELLERY.

By COLONEL T. H. HENDLEY, C.I.E.

PART VI.

THE BOMBAY PRESIDENCY; INCLUDING ADEN.

Mr. Cecil L. Burns, Principal of the School of Art in Bombay, in his Monograph on "Gold and Silver Work in the Bombay Presidency," includes jewellery. To his interesting publication the reader is therefore referred for much valuable detailed information on the subject, and especially on the processes of manufacture in the different districts. The illustrations of his paper, though on a small scale, are very clear and well executed, but unfortunately, the native names for the different specimens are not given, nor is the place of production. He regrets the absence in India of authentic examples of ancient objects wrought in the precious metals. The manufacture of silver and gold ornaments for personal wear in the Presidency, he remarks, is so universal that no district or city is without silversmiths who are more or less skilful in making the traditional ornaments which are worn by the different castes; and he adds that nearly every district has some characteristic local form. In common with all authorities on the subject, he refers to the fact that jewellery in the past afforded a ready means of storing up capital; but he believes that, with the increased security of the present day, there is less inducement to adopt this method of keeping superfluous wealth. Although he notes that the form and style of ornamentation, particularly in Kachh and Gujarat, have been greatly influenced by European (chiefly Dutch), Persian and Mongolian ideas, he considers that a reversion to the ancient types is observable, especially amongst Hindus in outlying places.

In Gujarat the jewellery is usually massive, and many of the ornaments are loaded with bells; but the richest inhabitants of such places as Ahmedabad wear ornaments into the design of which Western ideas enter more freely. The following paragraph I quote at length:—

"In the Deccan, the Marathas wear graceful head ornaments called *kitak*, *nág*, *chándani*, *phul* and *mohr*, and an armlet of a peculiar shape caused by giving it a bend to firmly grasp the arm. The Mohamedans and Parsís of Bombay have ornaments peculiar to themselves, the Mohamedans in the Moghul style of India, and the Parsís of the traditional forms of the Sassanian period in Persia, but wrought by Hindu jewellers. The Parsís have, however, during the last fifty years, almost completely given up their national jewellery in favour of that fashionable in Europe."

In the descriptions of the ornaments of the different districts, frequent reference is made to the proverbial dishonesty of the sonars, or workers in gold, and to the large amount of alloy they use. Old work is often broken up to be made into new forms and styles, and at each operation more alloy may be added. Designs are borrowed without skill and are often mixed with others in a most incongruous fashion, and almost everywhere the art of the jeweller is on the decline. Lists of ornaments used in different districts are given, but, in most cases, without such descriptions as admit of identification. Men are using much less jewellery than formerly. We must all agree with Mr. Burns in the desirability of endeavouring to indoctrinate the workers with a real knowledge of design, and appreciate the efforts of the Bombay and other Schools of Art to effect this end. The suggestion that a pattern book containing designs and working drawings of only the finest types of those articles which they may be called upon to make is also worthy of adoption, though it is doubtful whether it will suffice to greatly check the deterioration which is so regrettable. The village goldsmith is his own artist, and for him a pattern book would be useful, especially if it were edited, as it were, by someone in his district who is competent to select such examples as are suitable to the local styles and needs. In the large towns, where men work for dealers who employ artists, it is not the workman, so much as his employers and their designers, who need to be taught. It is probable that one of the best means of influencing them both is by establishing, as was proposed at the Lahore Conference of 1893, show-rooms in each large industrial art centre for the display of collections of typical and approved specimens of each industry, which should be revised and supplemented from time to time by skilled experts, such as the principals and teachers in the Schools of Art, acting in co-operation with local committees. Such practical museums would be invaluable to purchasers as well as to dealers and workmen, and particularly to the artists who design for them. Here, too, might be exhibited selected drawings, not only of specimens of art work, but such as would illustrate the modes of adapting natural forms to the various industries. Schools of

Art doubtless do an immense deal in teaching right methods to pupils, but unless the work of these pupils can be supervised for a few years, when they are beginning their independent careers, it is doubtful whether, under the conditions of modern trade and patronage, real progress can be made, or whether the degradation in Indian art, which Mr. Burns and other authorities so lament, can be seriously checked. In this article I include most of the lists of ornaments given in the Monograph, and supplement the descriptions by such information as is available.

Mr. Burns has not referred to the Arab influence, which must not be overlooked. In order, therefore, to serve as a guide to the reader, it is proposed also to add lists of Arab jewellery from the works of Lane and other writers.

The following is a condensed summary of Mr. Burns' lists, mostly of jewellery worn in Ahmedabad, with some modifications from the lists of Babu T. N. Mukarji and others.—Head ornaments worn by women: chak, mud, chandra kor, phul, ketak. Earrings worn by women: walio, nakhla, vela, machkania, tolia, kap, tongale. Earrings worn by men: bagdio, laving. Nose-rings: mavkis, walis, kanta, jado. Necklaces worn by both men and women: jumpio, gunthali kanthi, fulka kanthi, chapdauli kanthi, bugadanani kanthi, pashini kanthi, methini kanthi, mohan-mala jalini, mohan-mala chitreli, mankani, hira kanthi, sada-mankani mohan-mala, chandar-har-jawari. Necklaces worn by females only: kanthali, mangal sutar (studded with jewels), chespatti (studded with jewels), kotnahar, tusi or patian, kali gunthi (studded with jewels), mankhini ser, ambluni ser, gulchhadi, kotni sali, madaha, jamkia. Armlets used by females only: wanka (studded with jewels), ghugri, surti ghugri, berkhi, bajolta, ghoda wanka, glo. Armlets used by males as well as females: kachan bachanno, wanka, dodi, kahá (studded with jewels), kachan bachanno wanka. Articles worn on the upper part of the arm.—Bracelets and bangles used by females only: chudo, chhund chudo, punian, dantin chudio ambadani (these four are ivory bangles covered with thin sheets of gold), bangdis (sometimes inlaid with copper), kadan tawshalan, kadan sadanalas kallio, kunkaniao, gujaris, jao, kerio (these six are sometimes inlaid with lac), sanklar, pohanchis. Bracelets used by males only: nangaru kallio, sanklan pohanchis. Finger rings used by both sexes: vitio (some of these are studded with jewels), bedio, ghoda. Girdles used by males only: kandera, siro. Anklets used by females only: gugra walla kalan, gajra, sapolia, ful sanklan (these four are mostly hollow), kadi sanklan, mograwalla sankla, bagaldanan sanklan, langar, bedi; the following are mostly hollow: kallan makaibhatnan, kallan hori-kani-bhatnan, kallan gokhru-bhat, kallan mograwalla, kallan chapnawalla, kallan ghanubhat, kallan gola pandadanan, kallan surti gothavan, kallan jarbhat, kallan bajribhat, kallan amblavan, kallan jalinau. Anklets used by children and young boys and girls: todio, dhana, chhada. Toe rings used by females: anguthia, jotwan, manchhalio, satful, kayda, ful. Special caste or class ornaments.—For Brahmans; gold: kaliganthi, bangdis, sankla (bracelets), kanthis; silver: kallan, sankla (anklets). Mohamedans; gold: patias, bangdis, punchis; silver: kallan, sankla (anklets). Banias (merchants); gold: bangdis, hathana sankala, chandanhar, kaliganthi, gugario, kanthis of various sorts; silver: kallan, sankla. Kunbis (cultivators); gold: kaliganthi, patian, bangdis, sanklan (bracelets), kanthis; silver: kallan, sanklan (anklets). In Ahmednagar the Sonars make certain ornaments which require considerable skill, in which little hollow gold balls or ghugans are much used. These balls are filled with lac, and a triple row of them set in a pad of silk constitutes the wazratik, one of the most common neck ornaments of Hindu women. The addition of a row of ornamental flat rectangular pieces of gold called petya, above the three rows of ghugans, constitutes the thusi, which is consequently a more expensive ornament. Belgaum; all gold or part gold: tusi or gejjitikki, vajratiki, puthli, kudi, tolbund, kanti, gop, sari, tode or double kadis, patli, kankan, nagrachandra, pimpalpan and kosda, journal, naga murgi, net of gold wire; silver: jodai formed of kadis (hooks), panijan, nagamurgi, tolbund, hasali, bangdi, hollow vales, ghagrya, patti udidar.

A peculiarity of the Kanara district is that the people decorate their homes and titular gods in the temples with a number of gold and silver ornaments. Gold is never worn for the ornaments to the feet, except by Rajas, silver being substituted.

In Karachi the jeweller's trade is hereditary, and probably the standard jewels have varied little in shape for generations. The ornaments in daily use are the nath, or nose ring, made of gold (except by the very poor). Earrings, such as the paur, or gan, and for Bania men the dur, or kebtian, of gold. Two rows of gold beads strung on silk, the durhi, a woman's necklace. There is a gold pendant, or patli, on the lower thread. Poorer [illegible]e wear a silver circle, or liás. Churis, or bracelets of gold, silver, or ivory are worn by women. Kangan: ditto [illegible]er or gold. Numdis: rings of silver or gold for both sexes. Karis or anklets, bandras or toe rings, almost invariably silver, gold being never worn, for superstitious reasons, on the lower portions of the body. As I have stated in Part III., the latter idea is not universally correct.

It may be of use to note that the fact that glass and lac bangles are very brittle has sometimes led to the detection of crime, because they are easily broken in a struggle. Major Griffiths, in his work, "The Mysteries

of Police and Crime," narrates several cases of the kind, one of which is taken from Chevers' "Medical Jurisprudence of India." A woman, who had disappeared from a village, could not be found, until, in a field adjoining, the fragments of broken churis were picked up. On digging below, her corpse, bearing marks of foul play, was discovered. In another case, broken bangles found near a well were the means of bringing home the murder of a woman; and in a third, the murderess of a little boy was detected and punished partly on the evidence obtained from her broken ornaments. Amongst subsidiary uses of ornaments in the identification of Indians may be noted the following from "The Outlines of Medical Jurisprudence," by Gribble and Hehir. Necklaces of wood, seeds or nuts, if worn, usually show that the person, if a male, is a Hindu. Hindus pierce both ears, and pass the nose ring through the left ala or wing of the organ. If the septum is pierced the individual is probably a Musalman. An adult female without bangles is nearly always a Hindu widow or non-Hindu. The foolish practice of covering even infants with ornaments has been the cause of very much crime in India. Many children have been murdered for the sake of a few trifles.

When collecting material for the preparation of the present paper, being desirous of ascertaining what styles of ornaments were in vogue amongst Indians in different parts of the Peninsula, I applied to a few of the leading jewellers in some of the provinces for information and for the loan of illustrated catalogues of their wares. One well-known firm, in its reply, informed me that they never issued such lists, and continued :—"It is a fashion in India, specially in Bombay, to put on the ornaments made according to the illustrated catalogues received from London, etc.," but the proprietors offered to procure for me "a catalogue of the old-fashioned ornaments which were in the use of some Rajas and big people."

Nothing could more amply justify the illustration of genuine Indian jewellery than these words, and at the same time more emphatically prove how vast a change is coming over the time-honoured fashions and customs of the East. No doubt the jeweller was thinking chiefly of his richer patrons, but to a large extent his observations are true of the great majority of the people who are above the peasantry. It will be seen, later on, how the Parsis, for example, conform to this experience. With them, as with so many European ladies, the principal object seems to be to wear ropes of pearls, or parures of diamonds set in conventional and almost geometrical forms, obviously as a convenient mode of display of wealth, though it is veiled under the pretext of setting off the brilliancy and glory of the stones to the best advantage. The value of enamel, the beauty of contrasts of colour, the uses of historical settings, or of the naturalistic methods which are now being introduced by artists of the French schools, are all forgotten. How clearly is this shown, for example, in the illustrated catalogue, "Namuna-i-zewarát," published in Bombay by Onkarlal Shivlal Sharma in 1898, which "contains nearly 500 designs of various fashions in which different kinds of ornaments are made and used in different parts of India," which the author goes on to observe "are neatly made out to facilitate the work of an artist in setting the jewels at best advantage and the public to select the form and fashion of the ornament they wish to have."

The list includes many articles, conforming in some degree to the ancient forms under the old names, but the ordinary student can easily see that important changes have been made. The following are illustrations :—Under the head Shirpech (Sarpesh), below a row of diamond pentagons, a star, crescent, and a plume, we have a scroll on which are inscribed in pearls the words "God bless the Sovereign," and from it hang loops of larger pearls and big rough pearl drops. Amongst the necklaces (Kantha) are garlands of jewelled leaves, and flat torques with stiff pendent loops, set with cut diamonds, with pendent stars; jewelled peacocks with expanded tails, holding rows of pearls in their mouths; flat hoops with circles on which Hindi letters are outlined in pearls set in gems of different kinds, arranged not with a view to contrast or harmony of colour, but for cabalistic or superstitious reasons. Thus, in one we have the following nine gems (Nauratan) :—gomedak (zircon), lasaniya (cat's-eye), saní (sapphire), hira (diamond), manik (ruby), moti (pearl), múngiya (coral), pána (emerald), pukhráj (topaz). In another, ruby, pearl, coral, emerald, topaz, diamond, sapphire, cat's-eye, and zircon. According, however, to the Manimála of Maharaja Sourindro Mohun Tagore, jewelled ornaments of this kind should be worn to ward off evil astral influences; thus, if the sun is evil, the ruby is propitious; if the moon, the diamond; or if Mangala, Mars, the coral; if Budha, Mercury, the zircon; Vrihaspati, Jupiter, the pearl; Sukra, Venus, the cat's-eye; and Rahu, the ascending node, the emerald. The first seven represent also the days of the week, and protect on those days; and the emerald bestows wealth and eloquence, and preserves women in childbirth, besides having the quality of flying in pieces if the chastity of the wearer is betrayed. The topaz, which is added to these necklace stones, may procure a barren woman a child, and ensure fame, happiness, and length of days. The Maharaja quotes the Arabic and Persian writers as follows :—"It is simply an error on the part of European writers on jewellery to assert that the use of stones externally or internally has no practical influence over the human body or mind." As these views prevail all over the East, especially amongst women, an Indian jeweller, however much he may be enamoured of European designs, would be foolish to neglect the views of his

customers by not complying with them. Thus we find the modern Indian is eclectic, and is inconsistent enough to adopt what he considers most fashionable from the West while conserving the ideas of the East. The Maharaja shows how present-day jewellers have incorporated the views of Persian and Arabian experts into their own system, so that even the names of the gems they use are derived from the different languages used by the various authorities, thus making it difficult for a foreigner always to distinguish them. Fish, parrots, even the tortoise, and curious geometrical forms are found in the necklace designs, and are obviously the invention of jewellers who have nothing but novelty to stimulate them.

In the forehead ornaments we have crescents and true-lovers' knots, but in the watch-chains imagination most runs riot, especially in the sword, pistol, dagger, vase, powder-flask, or masonic jewelled pendants, and the chains of fish, flowers, leaves, crescents, birds, or double SS's. Even amongst such characteristically Indian ornaments as armlets, forehead ornaments, or earrings, oddities of all kinds prevail, the forms being such as usually admit of the utmost display of cut stones or pearls. European monograms on the earrings, lockets, and sprays are boldly transliterated into the Hindi character, thus indicating more or less correctly, though unintentionally, the foreign character of the different designs. Some of these ornaments undoubtedly shew fertility of invention and are pretty, but there is little artistic merit or Orientalism in them.

Of some of the less Europeanized articles are the following :—Dámni Tilak : a forehead ornament or fringe, composed of a double central boss with projecting rays or leaves, a single string which passes back along the hair parting, two broad wings with drops, and a pendant which drops over the middle of the forehead. Tilak : the central forehead pendant, with crescentic or star-shaped strings of pearls or other beads, which pass backwards along the hair parting. Cháuks, or hair-pins : in form Indian, which are broad and flat plaques, oval or round in outline. They are made up of leaves, scrolls, crescents, buds, stars, etc., of open-work. Some of the designs are clever. One of them introduces the Swastika (in India, the emblem of Sri or Lakshmi, the Goddess of Fortune) with flower buds. On this symbol it is proposed to write at greater length in the last paper of the series.

The page devoted to nose rings is rather interesting, as shapes in vogue in different parts of the Peninsula are illustrated. They are as follow :—1. A circular ring with large pearl cluster on one side, three round gems below, and a bell-shaped (jhumka) drop ; from Marwar. 2. An oval ring, the long diameter being horizontal, with a side cluster of larger pearls and ovate diamonds in the centre, and five or six drops near the end loop. Dakshini, or from the Deccan. 3. Similar to No. 2, but larger. Gujarati, from Gujarat. 4 and 5. The Bulák of North India, that is, a ring that is fastened by a small bar through the septum or central cartilage between the nostrils ; from Madras. 6. A flat plaque of the shape of a bird with tail curved to end in a hook, which, after passing through the ala of the nose, catches in a ring at the end of three pearls which are attached to the head of the bird. It is set with cut diamonds. 7. Another Madras ring, with four diamonds as the outside of the circle, with three pearls and a small star nearer the hook. 9. A plain ring with the usual three large spherical gems upon it, and a drop of three or four oval pearls. A Musalmán ornament. 10. A nose ring similar to No. 9, but with heavier drops ending in a cluster ; $4\frac{3}{4}$ inches long. Styled Badshahi, or Imperial. 11. A huge nath, $5\frac{1}{2}$ inches in diameter, with a ring on which are pearl drops near the hook, and three large gems with diamond flower and pearl drops further along the ring. Styled Hindustani. 12 and 13. Nose rings called Navittha, or "new style." Forms oval with the greatest length vertical. Large gems, drops, and flat conventional flowers. In No. 13 a bird is introduced into the ring. There are three Nauratan or nine-gemmed armlets (Bhájuband). All have tassels and strings as fastenings. In one the centre is a sun with rays encircled by scrolls all set with diamonds, and in the other is a central flat plaque set with the nine fortunate stones so often described, which, however, are here cut into geometrical forms. Most of the ordinary armlets which follow have a single oblong oval or octagonal plaque in the centre, or numerous flat diamonds.

A page is devoted to the Tímániya or fringe. The pendants (padak) are very varied, large and elaborate, but not characteristic. Bánk or Wank : semi-circular or curved bands worn on the upper arm. These are ribands or bands of gems, some of which have drops or clusters of drops of different forms. One has a central plaque, and the monogram Sri or Shri in Hindi letters, to bring good luck. Two plates are given of what are termed "Males' hand rings," or "Hathon-ke-Kare," that is, bangles or anklets of gold terminating in the heads of elephants, tigers, sea-monsters, birds, to jewelled balls, etc., of which more will appear in the last part of this work.

There is nothing very original about the belt-clasps, Kamar Patti, some of which have sporting subjects, a tiger, an elephant, a horse, etc., in gems, either in enamel, or engraved on the central plaque. Some of the belts are simple open-work floral wreaths set with gems, and are evidently reproduced from European originals. Possibly the whole of the illustrations were drawn by a clever School of Art student. The earrings are endless, but European, as some have English monograms in open-work gold ; others, as, for example, a parrot perching on a mango, shew the Indian artist. The lockets are not dissimilar and indicate the cosmopolitan jeweller. Thus

we have the "Shri" on a case like a match box, with a lovers' knot above; also a case with the Prince of Wales' feathers above and the monogram A.S.; or one with a bee in a frame; and so on. The leafy jewelled sprays are very similar, and so are most of the múgats or crowns or tiaras, and the crests or kalangis, though the latter sometimes assume the form of the central part of the typical Indian sarpesh. These latter ornaments admit of a great display of jewels; so do the combs, kangsi or kangi, all of which are flat and some are double. The author concludes with two pages of Bengal earrings, or kankálá. These are very large plaques which generally assume the form of a mango reversed. They are perforated into elaborate floral patterns. Some are crescentic, and in one the effect is produced by using two fishes. He concludes with a couple of chhapkas, or elaborate tassels for the side of the head, but his artist promises us another volume.

All through the past ages it is probable that there has always been a strong inclination to follow, to some extent, the fashions which have been introduced by conquerors or by travellers from distant countries, but in the end the conservatism of the Hindu has prevailed. Something new has been absorbed and thus we have in jewellery, as in many other things seemingly of more importance, an epitome of history. It is doubtful, however, whether there has ever been such changes as we see around us at the present time, for, in addition to the facility of communication which is making the world one, we have mechanical production and the love of variety, which are destroying all race peculiarities and customs. From this point of view, the modern Indian jeweller's pattern book no longer reflects the thought, the history, or the customs of the people, and has thus, therefore, lost much of its interest.

The influence of Arabia on certain parts of the Bombay Presidency has been great. Aden, on the Arabian Peninsula, which politically is connected with the Government of Bombay, is, of course, chiefly inhabited by Arabs or others who follow most of the customs of their neighbours. There has, however, always been considerable trade intercourse between it and the countries on the north and east of the Indian Ocean and the west side of India, and many Arab soldiers and chiefs have served for a long period in the latter country, and particularly in the Hyderabad State. Moreover, as we well know, continual communication by sea has for many centuries subsisted, by means of the venturous Arab sailors of the Persian Gulf and of other parts of the Arabian Sea, between India and Persia, Arabia, and the West of Africa, and in later times much of this trade was conducted by the Portuguese. The overland route to Europe is, of course, well known to have been carried on for a long period, chiefly through the Venetians, the great agents of communication between the East and West, and thus, of course, European ideas for ages have entered into India by its western coasts. It will not be thought wonderful, therefore, if the jewellery of Western India has been much influenced by the countries to the west beyond the seas.

There is a very good, though brief, account of the ornaments worn by females in Egypt, in Appendix A of "The Modern Egyptians," by Lane (1904 edition), which is really a descriptive list of Arab jewellery. The following is a list of the ornaments there described:—The "kussah": generally from seven to eight inches long, composed of diamonds set in gold, and sometimes with emeralds, rubies, and pearls, having drops of diamonds or emeralds suspended from it. It is worn on the front of the head, overhanging the forehead. The "enebeh," a similar ornament, fourteen or fifteen inches long, which goes half round the head-dress. The "reesheh" (feather), a sprig of diamonds set in gold or silver, worn on the front or side of the head-dress. The "hilál," a narrow crescent of diamonds set in silver or gold, worn like the "reesheh." There are several kinds of pendent ornaments worn on the head, some of which have small stones or a peculiar little drop called the "bark," or emeralds suspended from them. The "bark" is one of several kinds of characteristic little ornaments which are attached to large pieces of jewellery. It is a little ovate or obovate flat gold plate hung by two small rings. The "másoorah" is a small gold tube, $\frac{3}{8}$ in. long, which is used in the same way. The "habbeh" is a cube with the angles cut off. Coins are often suspended from these little ornaments, or a "shiftisheh" of open gold work with a pearl in the centre. Ornaments shaped like flowers or butterflies are also worn in the hair. Earrings, or "halak," are of great variety. Emeralds, if used, are pierced in the middle and so are spoiled. Rubies are often set in filigree. Necklaces, "ekd," are of many kinds also. The beads rarely extend more than ten inches in length. The central bead or ornament in a necklace usually differs in size, form, material and colour from the others. Diamonds and pearls are most worn by ladies of position. The "libbeh" is composed of hollow gold beads, with one of coral or a gem in the centre, and is worn by the lower and middle classes. Some have barley-shaped drops; other necklaces are long, reaching to the girdle; others are composed of coins. Finger rings are usually clumsy in workmanship and contain bad jewels. Bracelets are jewelled or of plain gold, usually soft Venetian, so that they can be pulled apart to fit the wrist. Some have a simple twist; others a more elaborate one; others are somewhat flat. Many small ornaments, also the bark, másoorah and habbeh, are attached to the black strings woven into the plaits of the hair. They are usually an inch apart, and thus a full-

dressed plait or tail of hair may contain 900 little ornaments or more. These tinkle as the lady moves. Anklets are of solid gold or silver. They are often very heavy, and ring as the wearer walks. They are often round and have chamfered knob ends. The "hégab," or amulet, is worn by children as well as women. Some are flat boxes, or plates; others are cylindrical, and often have tinkling "bark" attached to them, as does even the nose ring, khizám or khuzám, which is worn by some women of the lower class. A ring called "tok" is often worn round the neck by low-class women and children. It is of silver, brass or pewter, and is a simple ring with a loop and hook of twisted wire. The commonest materials are worn by the lower orders. Arab girls and young women often wear strings of bells on their feet, and khulkál, or anklets of solid silver, are worn by the wives of rich peasants, and iron ones by children.

The following miscellaneous notes refer to jewellery of the Hindus. Forbes, in his "Rás Málá," or Hindu Annals of Gujarat, remarks that in the territories of Hindu chiefs, Shúdras, or members of the menial castes, are not allowed to dress themselves in handsome clothes.

In the ordinary Hindu worship in a temple, as, for example, of Vishnu, the image of the god undergoes the same treatment as a human master would do. It is clothed according to the season, fed as rich men are, and like them, adorned with flowers and jewels. The treasury in a great shrine contains many magnificent sets of ornaments, some of which are of very old form and of much beauty. On special festivals the most valuable ornaments are worn. In the temples of Shiva and of other gods similar jewels are used, and the Jains also adorn the images of their saints, or Tirtankaras, with valuable ornaments.

Marriages are great occasions for display. In Gujarat, and indeed in many other places, the bride and bridegroom, if Brahmans and Baneahs, wear on the right wrist a bracelet made of beads, which they remove at the conclusion of the ceremony. Among the poorer classes of Hindus, the children are invariably ornamented with, at the least, necklaces of alternate gold and coral beads, which are borrowed, or frequently even hired. On the morning of the marriage-day, the bride is invested with her marriage bracelets, which are made of iron and coloured red. A Hindu wife, when expecting a child, some time before its birth has a bracelet fastened on the arm, to which is affixed an amulet to avert the evil eye, and while she wears it she is released from the performance of household duties. On the sixth day after a child is born, after worship, strings or chains of silver or gold, called "kandow," are tied round its loins, hands and feet. A dying Hindu is stripped of his ornaments, and his widow breaks the bracelets which were placed on her arms at the time of her marriage; but if she is wealthy, she replaces them with others of gold, but the Shástras forbid her to use any ornament. It appears that in Gujarat a widow under fifteen is allowed to retain her marriage bracelets for a few years.

It is said that Ranka, a native of Marwar, had a daughter who wore a gold comb set with jewels, which Raja Shíluaditya's daughter coveted. It was taken from her by force. A barbarian was paid a large sum to avenge her, who thereupon destroyed Ballabhipur, near Palitana, about A.D. 42 (really two centuries later). Towards the end of the ninth century of our era, two Arabian travellers visited India. One of them, Abu-zeidal-Hassan, says that the kings of the Indies wore earrings of precious stones set in gold, and also collars of great price adorned with stones of divers colours, but especially green and red ones. Yet, he adds, pearls are what they most esteem, and their value exceeds that of all other jewels. They hoard them up in their treasuries with their most precious things. When Mohamad of Ghor took Somnáth, he found that the Raja wore amulets, necklaces of pearls, a waistband, a collar, arm chains, and a turban ornament. This observation shows that ancient Asiatic customs were as prevalent then as they are now.

In his history of the Parsís, Mr. Dosabhai Framji Karaka, C.S.I. (1884), gives some account of the costume of his people in India, which, he says, now differs from that worn by their ancestors in Persia and from that worn by their present co-religionists in that country. It is, indeed, clear from their history that, in that respect, as in some others, they have had to conform at different periods to the customs prevalent amongst the people with whom they dwelt. For example, when, as refugees from Persia, they were afforded an asylum, after a temporary residence at Diu, by the Hindu chief of Sajan, some twenty-five miles from Daman, about the year A.D. 716, they agreed to dress their females in the Indian fashion. The author says that the dress of both boy and girl up to the age of six or seven is the same, the girl being distinguished by her long hair and the ornaments for her person. When the girl is two or three years old, both her ears are bored, and rings of thin gold are worn in them. On festivals and birthdays the children are dressed in the best of rich and embroidered silks of variegated colours, and decked with gold and jewel ornaments. The men, he observes, are fond of decorating their fingers with gold and diamond rings.

The Parsis have imbibed the notion, originally imported from Persia itself, that it is sinful and contrary to religion to have the head uncovered, hence a male is never without his skull-cap, or a female without her "mathabana," which is a thin cloth of white linen of the size of a small handkerchief. This is particularly

unfortunate in the case of the woman, as her luxuriant hair is concealed and head ornaments cannot be used. These customs are, however, now somewhat less rigidly enforced. The ladies wear a richly embroidered "sari" or outer dress, which is sometimes fringed with deep gold lace. "On their wrists are displayed glass, gold or jewelled bangles, the latter being more generally worn on festive occasions. The glass bangles have always to be worn, and they denote that the lady is not a widow. In imitation of Hindu and Mohamedan women, the Parsi ladies were, until the last generation, in the habit of wearing a nose-ring. This ornament was made of three pearls in a gold ring an inch in diameter, one of the pearls being a pendant supposed to fall gracefully upon the upper lip; but their good taste at last led them to abandon the barbarous practice of perforating the nose." Parsi ladies possess jewellery worth from five hundred to twenty thousand pounds sterling.

Of miscellaneous references to ornaments we may note the practice of sending presents of rings, etc., by the wife's mother to the husband when her daughter is expecting the birth of a child. When the boy or girl is invested with the "sudra" (muslin shirt) or "kusti" (girdle), according to religious injunction, after its sixth year and third month, all the ladies present adorn themselves with their finest jewellery. At weddings, also, the women are arrayed in their best clothes and are decked with their most magnificent jewellery, and valuable ornaments are presented to the bride by her father-in-law.

Parsi women, in the earlier days, being very credulous and full of superstition, often made vows and offerings to Hindu gods and Mohamedan saints, and they and Parsi men were in the habit of wearing charms, amulets, and threads obtained from conjurors and magicians. These were formally prohibited in 1819, but again the bad custom revived, though now it has been almost entirely discontinued. A Government Commission, which made its report in 1862, ascertained that the usage had hitherto been that Parsi wives were considered as having separate property, to a limited extent, over the jewels and other possessions given them on marriage by their father's family.

The *Bombay Gazetteer* gives lists of Parsi ornaments, viz.—For men: jewelled gold and silver rings, watches and chains; for women: gold chains, necklaces, bangles, earrings and bracelets, silver bangles and bracelets, pearl or diamond bangles, pearl necklaces and earrings, and diamond earrings; for children: gold and silver bangles, earrings and finger rings, pearl earrings, silver belts and anklets. The ornaments of Parsis are costly. Widows, except on high days, wear only glass bangles or chitals. Valuable finger rings are given both to the boy and girl at a wedding, and also expensive jewels to the bride.

The Hon. Charles D. Poston, Commissioner of the United States in Asia, during the viceroyalty of the Earl of Mayo, wrote an interesting lecture on the Parsis. Of the Parsi ladies he says:—"They appeared as houris floating about the earth in silk balloons, with a ballasting of anklets, necklaces, earrings, and jewellery, intended, as may be the case with many other finely-dressed ladies, to bind them to the earth." He quotes a Parsi poem, in which a lover describes his fair one's charms:—

"My beautiful girl, my beautiful girl, your hair is plaited in forty tresses;
You wear a golden comb in your head and a silver buckle on your foot."

Again, of the black-eyed maids he writes:—"Their jewelled caps sit jauntily upon their heads, and their necklaces of pearls rival the snowy bosoms on which they rest. They dance to the music of the lute, keeping time with the bells on their golden anklets."

The following is a list of Parsi jewellery which has been received from Pandit Braj Balabh of Jaipur. The names are in Gujarati, the language adopted by the Indian Parsis:—Female ornaments. Worn on the wrist: 1. Bángdi; 2. Sánkaram; 3. Wárá; 4. Raiphúl. Worn on the neck: 1. Sánkrí, chain necklace; 2. Lokat, locket; 3. Moti-ka-Hárá, pearl necklace; 4. Hírá-ka-Hár, a diamond necklace. Other stones are used, such as emeralds, and the names vary in consequence. There is also a difference in the number of strings and designs, but the principal word for such a necklace is always Hár. Worn on the ears: 1. Bálá Jora, a pair of earrings; 2. Laung-sone-ki-jarao, jewelled ear-stud. Worn on the fingers: Bíntí, rings. It is not customary for Parsi women to wear rings on the feet.

Sir Muncherjee M. Bhownaggree has favoured the writer with the following remarks on Parsi jewellery:—"Your information from the several sources you mention is quite correct. There are no head ornaments among Parsees; the reason being that one of the Zoroastrian ordinances enjoins the head being always kept covered. In fact, an orthodox Parsee would call it 'sin' for anyone to keep his head uncovered. That accounts for the usual headdress of Parsee women, which you must have seen, a mere white light cloth covering the whole head and tying up the hair at the back in a little ball. This being the usual cloth, you can understand why they have no head ornaments. Their usual ornaments, which are necklaces, earrings and bangles—they have none for the feet—are like their dress, changing with those associations under the influence of which they are known to direct their modes of life. In the past and previous generations these ornaments were similar to those of Hindoo

women. Only they were never as heavy or massive as of the Hindoos, but the style and workmanship were very much Hindoo. Later on, in the present generation, they are fashioned in the European style. In fact, most of the younger generation use European workmanship to the extent of having pearls and gems in their possession reset in England or France. Rings also they have been using, but the wedding ring as such is not in use among them, although young women now affect them in imitation of the English custom. Virgins and married women among them are known by their having on both hands cut glass bangles. Widows cannot wear them. On the death of the husband, they are deliberately broken. But widows may wear silver or gold bangles, generally a mere band with simple workmanship, if any. I do not know of any ornaments of classical form derived from ancient Zoroastrian originals. I do not know of any, and I am quite certain none such are in vogue for usual wear."

There is another very interesting, though small, community in the Bombay Presidency which preserves ancient customs, viz., the Bene-Israel, Yahudis, or Jews, who are divided into two classes, white and black. Their exact origin and date of first settlement in India are unknown, but, like the Parsis, they maintained their individuality chiefly by the adoption of many of the beliefs and practices of the people around them, though they have been won back in quite modern times to a more rigid adherence to their ancient faith. Their dress is partly Musalman and partly Hindu, and their ornaments are more or less those in vogue amongst the people around them. A rich man, in the neighbourhood of Puna, wears the gold earrings called ámblás hanging from the lobes of his ears, a gold chain or kanthi, and gold finger rings, and carries a silver watch and chain hanging from his neck. The women wear head, ear, neck and arm ornaments, and widows are not allowed glass bangles or the marriage lucky necklace, or mangalsutra, and nose ring. The wife of a poor man borrows jewels for festive occasions. A rich man's children have a full stock of ornaments, and few of any class are without them. A gold or silver ring is put upon the bride's first finger of her right hand at marriage by the bridegroom, and both are adorned with marriage crowns in accordance with the practice of the ancient Jews. Sometimes a boy gets several of them. They are made of beads of sandalwood-powder or of paper (in former times, it is said, of salt and sulphur in other countries). The boy's father interweaves these crowns with silver chains or false pearls. The girl has three or four green glass bangles fitted on her wrists. The boy also wears ornaments on his neck, waist, arms, and fingers, and the girl many jewels. There is one curious custom, similar to that adopted by the Hindus, viz.: if a woman has lost any children, the right nostril is bored, in order that if he is a boy the child may look like a girl; and if it is a girl, her left nostril is bored so that she may look ugly, or *khodele.* Again, the words "Adam and Eve away from hence," or "Tileth," Adam's first wife, are sometimes engraved on a silver plate and hung round a child's neck to avert evil. Written amulets are used for the same purpose and are suspended in a metal or cloth box from the child's neck.

In former times the Indian Bene-Israels used to bore the cartilage of a boy's ears, but have now given up the practice, partly perhaps because they have come to know that the old Palestine Jews bored the upper ear as a sign of slavery. The girl's ears are bored, after she is three months old, in three places in the lobe and in two in the upper cartilage, and the holes are kept open by fine gold rings and with threads, as among Hindus. A Jewish widow, when her husband dies, breaks her bangles and black bead necklace. The above details are taken from the *Bombay Gazetteer,* which is full of most interesting accounts of the costume and ornaments of the many different castes and races that inhabit the Presidency. In Appendix D to Volume XVIII., Part I. of the work, for example, there is a valuable account of the origin of ornaments and a description of many of them, especially in regard to the exclusive caste of Chitpávans, who are Maratha Brahmans.

The chief ornament of the front hair is a cobra or nág, or a crescent moon, called chándrakár, of varying shape. A common form is a nine-headed snake, seated in the hollow of a crescent moon. Behind the crescent, almost on the crown of the head, is a lozenge-shaped plate of gold with a raised central boss. It is about an inch across the middle, and is known as the ketak or kevda, that is, the flower of the sweet-smelling Pandanas. Behind it a woman ought to wear a star or chándani ablaze with precious stones. Those who are not rich enough for the latter wear a plain gold chándani or a rákhdi, a gold circle about twice as big as a rupee, with a raised ornamental central boss. Very rich women sometimes wear, on the right of the nág, a surya or sun, and in the left a chandra or moon.

Young married girls sometimes wear nine golden ornaments on the falling plait of the nág gonde; they are often conventional spangles only. These ornaments usually represent certain plants or animals. They are probably spirit-scaring jewels, and, according to the writer of the Appendix, like many other ornaments, suggest their origin in grass ornaments or in the holy fruits and flowers of the Hindus which are used for similar purposes. Amongst these he mentions the tulsi (*Occymum sanctum*), sacred to Vishnu. A necklace of beads of the wood is worn by devotees of that god, and an ornament called tulsi-patti, or thusi, by Hindu women. The sacred

grass durva is also worn in the form of rings to frighten away spirits; also rice beads, or earrings called bugdi having that form. Children wear a necklace of bajarbattu beads to keep off the evil eye, and shreds of the palm leaf are also worn in the Konkan for similar purposes. The strip of the palm leaf is the origin of a favourite pattern of a Hindu gold bracelet. A tiger's claw enclosed in gold or silver is tied round a Hindu child's neck to ward off spirit attacks; and the ivory pátalis or bracelets of Hindu women are, for the same reason, more potent than those of metal or gems. Other things, which early men supposed to be lucky, have lasted into metal ornaments, as the knot and black bead, the gánthale or knotted necklace, and the gantha or knotted earring. Black beads are spirit scarers, and the regular marriage necklace of a Hindu is made of these. Iron, silver, gold and precious stones are all spirit-scaring. Many illustrations are given to shew that ornaments are as much used to avert evil influences as for show. Plough handles, maces, ladles, and other common objects are in the same manner decorated with necklaces and bracelets to bring good luck. Amulets are all of this class and are in universal use throughout the East, and, one might add, have hardly died out in the West.

This most interesting paper concludes with a paragraph on Tattooing, which, formerly done, it would seem, for luck, has now passed into decoration or ornaments.

One very valuable feature of the Gazetteer is that it gives lists, with cost, of the ornaments worn by the various castes for men, women and children in different positions in life. Thus, for example, in the case of the Chitpavan Brahmans, the list is as follows:—

MAN'S ORNAMENTS.

Article.	*Rich.*			*Middle.*		
	No.	from	to	No.	from	to
		Rs.	Rs.		Rs.	Rs.
Necklace, Diamond ...	1	1000	1500			
,, Pearls ...	1	1000	1500			
,, Gold ...	1	400	500	1	100	200
,, ,, ...	1	200	400	1	100	150
,, Sikali ...	2	200	400	2	100	200
Armlet, Pochi ...	1	30	40	1	15	25
Diamond ring, Anguthi...	1	100	1000	1	20	50
Gold Ring	2	50	100	2	30	40
,, Pavitrak ...	1	20	30	1	20	30

BRAHMAN BOYS' ORNAMENTS.

Article.	*Rich.*		*Middle.*		*Poor.*	
	from	to	from	to	from	to
	Rs.	Rs.	Rs.	Rs.	Rs.	Rs.
Earrings, Gold and Pearl, Chikboli ...	40	100	15	50		
,, ,, Chavkade	25	75	15	30		
,, ,, Kuduk ...	8	12	3	7		
Necklaces, Gold, Hasli	50	150	50	75		
,, Silver					10	15
,, Gold, Tait	25	50	25	30		
,, Silver ,, ...					2	5
Bracelets, Gold, Tode	150	200				
,, Silver ,, ...			15	25	8	15
,, Gold, Kadi	150	200				
,, Silver ,, ...			15	25	5	15
Girdles, Silver or Gold, Sákhli ...	10	15	6	10	2	6
,, ,, Kargota ...	10	20	10	15		
Anklets, Silver, Tode	30	60	20	40		
,, ,, Vále	8	10	5	8	5	8
,, ,, Todiya... ...	10	20	10	20		

Rich girls wear the gold hair ornament, phule; gold earrings, bughdya; gold necklaces, tait and hásli; gold bracelets, bindli and mangatya; silver girdle, sákhli; silver anklets, tode, vale, and todiya; total value, Rs.188 to Rs.410. Middle-class girls wear similar ornaments worth Rs.144 to Rs.244; and poor girls the gold phule, bughdya and taiti, and silver hásli and tode, worth in all from Rs.26 to Rs.44.

The value of a woman's ornaments varies from about £150 to about £750. Even the poor wear as much as possible, shewing the importance attached to such articles, whether we regard them as being intended for display, or to avert evil, or for the more prosaic but perhaps most weighty reasons, viz., as a safe investment and surety of respect for the woman. The details are quoted in full, as they are instructive.

Head Ornaments.—Chandra kor, the quarter or crescent moon; phul, or flower; ketak, the flower of the *Pandanus odoratissimus*; rákhdi, a flower-shaped ornament; mud, shaped like a cone; phirkiche phul, or the screw ornament shaped like a flower; agraphul, the last flower. Total value, £3 - 18s. to £13 - 6s.

Ear Ornaments.—Bugdis; bális; kudi; kurdu, a sacred grass of gold and pearls; kap, literally a slice. Total, £14 - 12s. to £84 - 10s.

Nose Ornaments.—Nath, a gold nose ring set with pearls. £1 - 4s. to £50.

Neck Ornaments.—Mangal sutra, the lucky thread of black beads; chandrahár, a string of crescents; vajratik, literally thunderbolt spangle, perhaps a "lightning guard"; putlyache; gathle, a necklace of gold coins; kantha, necklace of gold and pearls; ekdani pot, the one-grain necklace of glass beads with a large central stud; sari; thusi, representing either a wheat ear or the tulsi leaf; vindivijora, literally a thumbscrew; and jhondali pot, literally millet grain string, in shape like a row of millet grains. Total, £64 - 4s. to £285.

Wristlets.—Rui dhul kákne, literally a thread of rui or *Calotropis gigantea* flowers, in form like the rui flower, one of the holiest and most spirit-scaring plants; gold bangles or bangdis; chand; putlis; todas or cords, a rope-shaped ornament; got, literally a circle; and vaki, literally a crook, or curved ornament with or without diamonds. Total, £81 to £315.

Feet Ornaments.—For the ankles, todas or ropes of silver; and for the toes, jodvas or double rings; phul, or flower rings with a knob or boss; gend, a flower in shape like a gonda flower; and másoli, in shape like a fish. Total, £1 - 8s. to £4 - 2s.

The writer adds:—"The names of the ornaments are interesting. Several of the names shew, and several of the forms bear out the evidence of the names, that before they were made of metal many of the ornaments were made of flowers or of grass. The kind of flower, grass or plant chosen, and the character of the original of the ornaments which have not their source in plants or trees, suggest that at first all were worn, not as they are now worn, for looks' sake, but because the object from which they were made, or of which they were copies, were holy or spirit-scaring objects."

The male Velalis, or writers, wear gold earrings or kadkans, or murugas; and the women, gold earrings called kamalos, the gold and pearl nath, a gold necklace or adigi, and gold or gilt bracelets or pátlis. The male Agarval traders, of whom there are so many in Rajputana, wear only gold and silver finger rings; and their women use bazubands or armlets, glass and lac bangles, silver anklets called bichves, and kadis, besides the glass and gold bead mangalsutra necklace.

The very important classes of Kunbis (husbandmen) and Mahrattas were of special interest in the Bombay Presidency, and are hardly distinguishable from each other. The male Kunbi wears a pair of gold earrings, raj kadya, a gold bhikbáli, or a pair of chaukadás; for the wrist, a kade or two; silver finger rings, anthya, and a silver girdle or kargota. His wife wears bugdyas, bályás of brass, or rájkadya; for the nose, a gold moti; for the neck, a silver sari, a gold sathle, one to ten gold puthyas, the mangalsutra or bidry necklace of glass beads, and a garsoli of glass beads; for the wrists, glass bangles, glass chudás, a got, a vále of silver or lead, a kákan of lead, a silver vela, and vakya.

It would be useless to continue in detail the lists of ornaments used by the many different classes. The great variety and the wealth of nomenclature indicate the very large share the subject takes in the thoughts of the people. It is said that if one hears casually the natives of India, especially of the lower classes, talking together, the conversation is sure to range about the subjects of shádi, maut, and paisa, or marriage, death, and money; but the all-engrossing topic of gayana, or ornaments, can never be far off, especially as it is intimately connected with the three others. The study of jewellery and all that concerns it is not, therefore, unworthy of the enquirer, and it is on this account that an attempt is made in the present series of papers to bring together as much information as seems possible in regard to it. Musalman men in Bombay, as in other countries, seldom wear ornaments, except, indeed, amongst those of quite the lower classes, who are fond of wearing a gold ring in the right ear and a silver chain weighing one or two pounds on the right foot. The women, on the other hand, start married life with a good stock of ornaments. Their parents, the Gazetteer states, must give them at least a nath, or nose ring, a set of twelve golden earrings, and twenty silver finger rings, and their husband must invest a considerable sum for jewellery to form a dowry.

There are numerous sub-divisions of Musalmans in the Presidency, some of foreign origin, as Arabs, and others are Hindu converts. Most of them use a more or less number of the ornaments worn by Hindus; others

are influenced by Arab and other foreign customs in the matter. There are Pathans of Afghan origin, Sadis or African negroes of different tribes, sometimes known as Abyssinians or Habshis, Wahabis who came to India in 1821 A.D., Kabul settlers from Afghanistan, pure Arabs, Baluchis of Baluchistan origin, and Mekranis from the Mekran coast; so that there is in this admixture, which occurs especially in Gujarat, much opportunity for the introduction of special forms of ornament. Some lawless classes of men, and some peculiar sects (mostly beggars), even wear female ornaments. There are also some peculiar Musalman trading communities, such as the Bohoras, Dúdwalas, Karáhas, Khojas, and Memans, who are often wealthy, that have peculiarities regarding dress and ornaments. The first-named of the latter are the richest. They wear both Hindu and Musalman jewellery. The Khoja women wear the ordinary Suni (Mohamedan) jewellery, but slightly differing in name and sometimes in appearance. This is an illustration of the difficulty in identifying jewellery in the East.

The Bohora women in Gujarat, though, have peculiar, very massive and heavy ornaments, in make partly Hindu and partly Musalman. They avoid ornaments that ring and tinkle. Of the ordinary Musalmans in Gujarat, in the matter of ornaments, the pronounced tendency is solid gold for pearls and other precious stones, and the wearing of heavy ornaments in the nose and ears is becoming less common. The boring of the nostril and cartilage and of the ear lobes, once held imperative, is looked on with less favour.

The lists of jewellery include—1, the crest (sarpesh) of precious stones and gold; 2, pendant, kalghitura, strings of pearls; 3, earring, báli, gold; 4, necklace, kantha, stones, pearls, or gold; 5, necklace, utri, plain gold band or chain; 6, bracelet, pahunchi, gold or silver; 7, ring, angushtara, precious stones or gold; 8, anklet, toda, gold or silver chain; 9, anklet, bedi, gold or silver ring. Nos. 1, 2 and 7 are most worn, and the value of the whole may be from Rs.5,000 to Rs.34,000. Nos. 1 and 2 are tied to the turban; No. 3 is worn in the lobe of the ear.

Rich women wear from Rs.3 to Rs.10,000 worth of jewellery. A full list of thirty kinds of ornaments, from which a choice of one or two specimens is made, is given in the book. These are as follow:—1. Head ornament, latlkán; strings of pearls or gems braided across the temples. 2. Moon and stars, chándtara; gold chains with crescent pendants of pearls and gems. 3. The peacock, mor; gold and stones. 4. Brow ornament, tika; pearl and gold. 5. Earring, pánt bália or leaf-shaped (silver for the lower classes); gold or silver; in the upper rim of the ear. 6. The thorn, kanta; precious stones; in the upper rim of the ear. 7. Ear flowers, karanphul; precious stones; on the lobe. 8. Bell earrings, jhumka; gold; on the lobe. 9. Ear ornament, bugdi; gold or gems; in inner cartilage. 10. Earrings, bijle-ke-bále; gold or gems; in the outer rim. 11. Earrings, muki; gold and pearls; in front cartilage. 12. Earrings, dur; jewel pendants; in the lobe. 13. Nose rings, nath; a ceremonial ornament worn by married women; gold wire with two pearls and a gem; large ring worn in left nostril. 14. Nose rings, bulák; worn in the middle cartilage; in Surat worn until marriage, in Ahmedabad throughout life. 15. Nose ring, kánta; this takes the place of the nath in common use; gems and pearls. 16. Nose ring, besor; a small nath. 17. Necklace, dánia: alternated gold and pearl beads, worn round the neck. 18. Necklace, tulsipattia; gold basil-leaf necklace. 19. Necklace, kanthi; stone; for the neck. 20. Necklace, champakali; gold and pearls; to hang to the chest. 21. Necklace, mála; gold and pearls; to hang to the chest. 22. Double garland, baddhi; two cross strings of gold beads; to hang to the waist. 23. Single garland, ashrafi kahár (a favourite ornament); strings of gold coins; to hang below the chest; Portuguese and, I think, old Venetian coins are often used. 24. Many-chained necklace, chín mala; a string of gold and pearls; to hang below the chest. 25. Necklace, chandanhár; gold and pearls; loose necklace. 26. Armlets, bázuband; plain gold band; over the elbow. 27. Armlets, jahangiri; worked gold band; over the elbow. 28. Bracelets, kangan; worked gold; one on each wrist. 29. Bracelets, pahunchi (silver by the poor, gold by the rich); gold or silver. 30. Bangles, chudis; gold or silver as No. 29. 31. Finger rings, anguthi; gold or silver; worn on the fingers; the middle finger is left bare, because of the belief that anyone wearing rings on it is likely to be bitten by a scorpion; the other fingers are covered at each joint with rings, and on the thumb there is a miniature mirror on the back of the ring. 32. Anklets, todas; gold or silver chains; round both ankles. 33. Anklets, kachacháras; thin silver bands; three on each ankle. 34. Anklets, makodás; gold and silver chains; three on each ankle. 35. Anklets, kamni; gold and silver. 36. Anklets, paizeb; twisted broad silver chains, with bells and rings; one on each ankle. 37. Toe rings, jodwa; silver or gold; big and middle toes. 38. Toe rings, bichwa; silver bells and rings; on the middle toe. It will be seen that most of these ornaments are like those described in Part I., which are in use in North India as well as in the Dakhan. Of the above ornaments, Nos. 5, 14 and 17 are in daily use amongst all classes.

The lower order of women in North Gujarat, and females of the cook and butcher classes, wear numerous heavy silver rings and leaves (pánt) in their ears, which drag the rims down. On great occasions women borrow ornaments.

"Ordinary Maratha ornaments are more costly than those worn by Gujaratis, as they are not generally hollow or plated. Again, Gujarat women wear jewels only on the uncovered arm, while the Maratha women are careful to adorn both arms alike. Finally, instead of bone or wood, the Maratha bracelets are of glass.

"The trading classes in Gujarat are fond of ornaments. A man, if fairly well off, wears every day a silver girdle and a gold armlet; if he is rich, he also has a pearl earring, a gold and pearl necklace, and finger rings; and if very rich, also wristlets of solid gold. Costlier and more showy ornaments are worn at caste feasts. A Vania woman wears a gold-plated head ornament called chák, gold or pearl earrings, a gold and pearl nose ring, gold necklaces, a gold armlet above the left elbow, glass or gold bangles or wooden or ivory wristlets plated with gold, chudás, silver anklets, and silver toe and finger rings. Indoors she wears earrings, a necklace, bangles and wristlets, chudás, and anklets. These are very much the same as are worn by the trading classes in Marwar and other parts of Rajputana. The men were less ostentatious in Gujarat in former days."

Rajput women are more fond than other classes, according to the writer in the Gazetteer, of rich dresses, hence they are less devoted to jewellery. Certain gold and silver ornaments, depending on the relationship of the deceased, are left off as signs of mourning; the strict rule is never to wear silver except as anklets. A widow, instead of an ivory bracelet, puts on a gold armlet. The Rajput men of rank, on state occasions, put on a gorgeous necklace of diamonds, emeralds, or other precious stones, and earrings and finger rings on almost every finger.

Twenty-three per cent of the Hindu population of Gujarat are Kolis, whom some regard as aboriginals, others as nearly Rajput. They form the middle classes of the military or predatory Hindus of Gujarat. The men have as a general ornament a tavij, or amulet case, with or without a charm, bound by a silken cord round the right arm, just above the elbow, or round the neck. Well-to-do women wear gold nose rings and studs, ivory bracelets and glass bangles, and silver váks or armlets. Poor women wear wooden bracelets. The Mínas and similar tribes, such as Ahirs, in Rajputana have very similar usages.

The Ahir men, herdsmen, in Gujarat, in some districts wear "in the upper left ear, occasionally in both ears, a gold button called bhungri, through a hole in the centre of which is passed a gold ring called ver," some necklaces of coins or coin-like circles, and a handsome bracelet of heavy filigree work called randir, with a flower and small box-like cylinders welded to it. In the upper left ear, or in both upper ears, young women wear a hanging ring with a silver cylinder or akota set at right angles to the ring. Old women wear, from the upper ear, hanging silver ornaments called loriyas, and in the lower ear hollow silver hangers called nangli.

The chief silver necklaces are the silver sánkli, and the kanthilo, of rupee-like silver circles, falling below the breast in a boat or tongue-shaped pendant called jibro. The bracelets are either a double ring of white or red ivory, or a heavy silver ring called kanchio, the inner half flat, the outer half cut in deep cog-wheel sections. A ring called keida is worn on the left little finger, and a plain ring on the left ring-finger. The anklet is a round ring of silver drooping at each side; it is called kami-kadla. On the great toe a silver guard called ananata is worn, and on the second and little toe a silver ring called vinchhia. Some of these classes wear base metal ornaments, and some, the Rabaris for example, both men and women, are fond of tattooing their bodies. As illustrative of the ornaments of the early tribes, those of the Dhundia women, towards Surat, may be mentioned. These comprise, for the men, earrings and armlets of tin or brass and sometimes silver; and for the women, brass and tin nose rings and earrings, coils of shells and glass beads for the neck, a plain solid tin band round the arms, and from the elbow to the wrist solid bands of brass, with solid bands also of brass on the legs from the knee to the ankle. The better-to-do have nose and ear rings of silver and a silver wedding necklace called doro. Nair men, who come from Malabar, keep a knot of hair on the forehead, and the women increase the size of the lobe of the ear by wearing heavy ornaments.

According to the Gazetteer, it is not usual for Nassik people to wear many ornaments. A man is rarely seen with more than a few trifling silver rings on his fingers, and a couple of earrings, bikhbalis, fastened to the tip of his ear, and occasionally a silver wristlet, kada, and sometimes a gold necklet, kanthi or gop. He may wear a silver getha or rope of silver wire, with a loop at one end and a tassel at the other; it is thrown round the neck, the tassel being passed through the loop; it costs from £3 to £5. Traders sometimes wear a silver wristlet or kargota. Women wear silver anklets, todas, several coloured glass bangdis, a few hollow silver armlets above the elbow, velas, and a necklet of gold coins or beads, pútlyáchi or jávachi mal. On special occasions, also, a gold nose ring, nath, and gold hair ornaments are worn. Children rarely wear ornaments, or, at most, a bit of silver wire or a hollow silver anklet or armlet. Wealthy people, on special occasions, besides the above, use for men, a finger ring, muda; bracelet, kada; gold wire necklet, gop; silver wire necklet, getha; ear ornament at top, bhikbala; ear ornament, chaukada, worn in the lobe and passed round the ear; a small ear ornament, murkia; silver wristlet, kargota; anklets, todas; and gold bracelet, pahunchi. The women's ornaments are:—

Anklets, todas; chain anklets, paijans; second toe ornaments, jodvis; small toe ornaments, virodis; gold or silver bracelets, gots and patlis; gold or silver bracelets with pattern, bangdis; gold or silver bracelets of wire, kátnas: armlets, velas; pieces of gold or silver threaded on silk, bajubands; ditto for the neck, thushis; necklet of coins, putlyachi mál; ear ornaments worn in the lobes, káps; ditto hanging from the top of the ear, bális and balisravs; nose ornaments, naths; hair ornaments, phuls; large hair ornament, rákhdi; oval ditto, ketak; and crescent-shaped ditto, chandrakor. Only rich families can shew more than Rs.500 worth of ornaments, and those of poor labourers, Rs.25 to Rs.50.

The Puna Sonis, or goldsmiths, are a respectable class of people who make and mend ornaments, set gems, work in precious stones, or even act as money-lenders. Their craft is hereditary, and boys help at ten or twelve and become expert workers at fifteen years of age. The Gazetteer's description of their work is interesting, inasmuch as it gives the cost of workmanship in making some of the ornaments. Some of the head ornaments cost from R.½ to Rs.2, or 3s. to 4s. per tola, that is, a rupee's weight, to make. The coarser work costs as low as 2, 6, or 8 annas per tola for the head, ear or nose ornaments, and as low as 1 anna for plain bracelets.

The names of some of the appliances are given as follow:—Anvil, airan, costing 2s. to 10s.; hammers, hálodis, 1s. to 2s.; tongs, sánsi, 3d.; nippers, savána, 3d.; scissors, katris, 6d. to 2s.; pair of tongs, kámokhi, 6d. to 2s.; wire-drawer, jantra, 2s. to 4s.; metal mould, ottrani, 1s. to 2s.; stone jar, kundi, 3d. to 6d.; file, kánas, 6d. to 2s.; earthen kiln, chatti, 6d.; earthen mould, mus, ¾d.; scales, tarázu, 1s. to 2s. 6d.; weights, 1s. to 4s. 6d.; brush, kuchle, 1s. to 1s. 6d.; and pincers, chimta, 3d. These words are derived from several languages, viz., Marahti, Urdu, and Hindi, shewing their various origins.

In Gujarat, some of the goldsmiths are gold-smelters, and others are workers of gold ornaments, tracers of designs on ornaments, jadiás; or diamond and precious stone setters, pachigars. Some of the solid and plain gold bracelets and silver anklets are, however, made by lohárs, or iron-workers. To the tools already mentioned they add—bellows, dhaman; a bamboo pipe, bhungali; and a hearth or angithi. They generally have the image of their goddess, Vagheshvari, in one of the niches of their shops. The word means "the rider of the tiger," or Devi, that is, Káli.

Each upper-class Hindu family has its own goldsmith, to whom it gives its work. The Soni, or goldsmith, has a bad name for filching gold and mixing metal, as shewn by the saying, "A Soni takes gold even out of his own daughter's ornaments." The custom is for the employer to see the gold melted and even the ornament made in his presence, or under the watchful eye of a member of his family; yet, even under such strict surveillance, the goldsmith manages to cheat, according to the writer of the Gazetteer, by diverting the spy's attention by the prattling of the parrot the Soni keeps, or the coquetting of a handsomely dressed young woman of the family, or by some organised mishap in the inner rooms among the women of the family. The Sonis sell their shop clearings, and even the right to break up their shop floors, to dust-washers or Demldhoyas. I was shewn a large house in the city of Jaipur, which was built out of such washings.

The women of the hill tribes in the Thana District wear many rows of blue and white beads round the neck, and they, as well as the men and children, also have rings both in the lobe and rim of the ear. Nose rings are rare, and anklets are not worn, but bangles and necklaces are found in abundance. Some other hill tribes interlace their hair with beads and shells.

In Kanara, amongst the Brahmans, the men wear gold earrings, finger rings, and silver girdles; and boys, in addition, wear silver bangles and anklets. Women wear golden nose rings, earrings, necklets (including the lucky bead necklace), and glass bangles. Girls also wear a silver belt and silver anklets. Special ornaments are válas or massive rings, the gold nose ring or nath, the mangalsutra or lucky thread of small black glass beads with a gold one in the centre; and for the well-to-do, gold tirpiphals in the hair, chandrakors, kegats, and bangeshphuls. In the ears, the fálva, mugud, and káráh; round the neck, a thusi (a peculiar ornament worn by Shenvi Brahman women), putlyancho sar, kartatancho sar, and sári; round the wrists, gold bangles, pátlis, paulpátli, nilpátli, and chudas; and from five to ten finger rings made of gold studded with pearls and precious stones. In the back hair women also wear wreaths of flowers. Baniyas wear nearly the same ornaments. Lingayat priests, both male and female, wear the emblem of Shiv in a small silver box round the neck, or tied in silk either on the left upper arm or round the neck.

The women of the Palm-tappers in Kanara have thirty or forty strings of glass beads worn like a necklace, weighing one to three pounds, and generally covering the greater part of the bosom. They also use gilt or silver ornaments.

Musalman boys in Kanara wear, round their necks, silver chains with a pendent gold coin, either an Akbari mohr, an English sovereign, or a Portuguese crusador. They also wear silver bracelets and gold or silver finger rings. Girls wear gold nose and ear rings, gold or silver necklaces, gold or silver bracelets, and gold or silver

finger rings. Women wear gold nose rings, earrings, necklaces, bracelets, and finger rings of gold and silver. Dancing girls wear ornaments in great profusion as well as flowers.

Mr. John Griffiths, who was at the time Superintendent of the Sir Jamsetji Jijibhai School of Art in Bombay, and his head clerk, Mr. B. A. Gupte, annotated the descriptive catalogue of the art ware contributions from the Bombay Presidency at the Calcutta International Exhibition of 1883-4. In the section "Gold and Silver Work," reference is made to the fact that perhaps there is no country of the world in which gold and silver ornaments are so much in use for personal ornament as in India, where every family, however poor, will, if necessary, borrow money at ruinous interest to provide the essential ornaments which custom has prescribed.

In addition to Indian jewellery, a collection was shown from Aden of silver ornaments worn by Arab and Somali women, which was deserving of special notice. The annotators observe that "The work is massive, the execution large and bold in treatment. The belt with bells, the necklace in which large amber beads are introduced, and the armlets and bangles are splendid specimens of barbaric treatment. The character of the ornaments is a curious blending of Indian and Arabic." These remarks bear out the truth of my own statements on the subject, and point to free communication between India and those countries.

In Kachh, the workmen are usually the paid servants of Vania, Bhátia and Khoja merchants. Some buy worn-out ornaments which are again worked into new ones. As a general rule in Kachh, gold and silver are supplied by the customer, and 4 annas to Rs.2 are charged for each tola of gold, or 1 to 8 annas for each tola of silver.

The following specimens were purchased in Bombay from a Gujarat Soni, or goldsmith, and exhibited :— Langar, Rs.50 : worn by young girls; athásio gahu, Rs.40 : worn by Gujarat women of all sects [castes!]; kadoli, Rs.50 : worn by Bhátia, Lohar, and occasionally Bania girls; athásio bájri, Rs.54 : worn by Gujarati women of all sects, and Khoja and Meman women; jhánjri, Rs.9 : worn by Hindu children; kotháru, Rs.16 : worn by Gujarati boys; karda, Rs.4 : worn by Bania and Bhátia girls; jodva, Rs.2-12as. : worn by Dakshan (Deccan) women.

The description of Arab and Somali ornaments is more complete, viz. :—

Arab Ornaments.—Barim, waistbelt : broad silver belt made of a succession of squares, stamped with designs, 2½ to 3 inches wide; on the lower side a number of bells in groups are suspended by chains; price, Rs.134-4as. Harz, necklace : flat oblong amulet (usually containing verses from the Koran) worn on a chain; Rs.19-6as. Muriah, necklace of round or hexagonal beads strung on silk; Rs.6. Hilák : earring worn in the upper or lower lobe of the ear; Rs.4. Silsalah, necklet : plain silver cable hanging halfway down the breast; Rs.13. Hanshah : armlet of six oblong lockets threaded through rings attached to the upper side by a silver chain; Rs.32-8as. Adáad : hollow circular armlet with overlapping ends, terminating in curious shaped pendants; Rs.52. Bazwandi; silver bangles, ½ inch thick, having various shaped hollow pendants suspended in groups of three and one alternately; Rs.80. Hadánid : hollow circular armlet, with designs stamped and a projecting knob; Rs.37. Awák : silver bracelet, usually solid, cut hexagonally, with ornamental knobs; Rs.39 4as.

Somali Ornaments.—Kurait, earrings : silver bars with a ring at one end and a stud at the other, worn in the upper part of the ear; Rs.2 6as. Hálkadaya silsilah : earrings resembling signet rings, worn in the lower lobes of both ears; a double silver curb chain connecting them round the neck, the loose loops of chains hanging over the shoulders in front; Rs.13-8as. Gilbah : crescent-shaped necklace studded with circular bosses and stamped with designs, having pendants in groups of three; from the centre hangs a large pendant; a row of amber beads along the top of the crescent, which is suspended from the neck by a necklace of double rows of beads and rough lumps of amber, among which are placed four balls called "lozah"; Rs.65. Zanud : hollow circular armlet; Rs.25-2as. Wakuf : broad bracelet resembling four flat bangles joined together, stamped with design; Rs.35-14as.

The following are the names of ornaments procured from Puna and made in gold, silver, or brass :—Head ornaments : mud, chandrakor, phul, ketak. Earrings : káp, tongale, bugdya, pánbalia, balya. Nose ring : Nath. Necklaces : chunpatti, motyáche pende, vajratik, kantha, pot, tándali pot, thusi, sari, chápekali málá, harpar-revdi málá. Armlets : vela, tulbandi, bájuband, gajre, kánkne. Wristlets : pátalia, gót. Chains for the wrist : todhe. Rings : salle, mohorechi ángthi, khadyáchya ángutha. Anklets : valá, panijan. Chains for the ankles : todhe. Toe rings : rana jodvi, jodvi, phule, masolia. From Surat came a pándali, or gold enamelled pendant for a necklace; and silver enamelled brooches were sent from Kachh. Ivory and broad wood bangles came from Broach and Surat; sets cost Rs.17-11as. 3p. and Rs.20-12as. respectively; they were probably the same as those made in Marwar.

With regard to Plates 61 and 62, in his magnificent work on *The Paintings in the Buddhist Cave-Temples*

of Ajanta, Mr. John Griffiths, late Principal of the Sir Jamsetji Jijibhai School of Art, Bombay, who is, no doubt, the highest authority on the subject, writes as follows:—

"Some reference should be made to the profusion of jewelled ornaments of goldsmiths' work everywhere displayed—strings of pearls and precious stones are hung on houses, doorways, and canopy pillars, and worn by men and women. Hindu poetry constantly speaks of them as festive decorations of towns and houses, till it is not surprising that conventionalised jewellery should come to be a regular element of painted and carved architectural ornament. [Plates 6, 10, and 13.] Beaten work, twisted wire, and filigrain seem also to have been common, and were skilfully combined with stones [figs. 52 and 53]. Some of the tiaras worn by princes are nothing short of splendid in their elaboration [Plates 16 M, 51 and 52]. After tiaras and the head ornaments worn by women [figs. 4, 5, 9 and 11] may be ranked the jewelled baldric worn diagonally across the body from the left shoulder, which probably enclosed the canonical Brahmanical cord, *jâneo* or *upavita* [Plates 16 M and 76]. This was not worn by the women, whose girdle encircled the hips, and was clasped in front by a brooch or buckle [Plate 55]. A similar belt was worn by men, but not so low down [Plates 14 and 88]. In Western India the silver chain belt, with a clasp and pendants in front, is still worn. The nose ring nowhere appears, and there are no toe rings; but earrings, necklaces, armlets, bracelets, anklets and finger rings adorn both men and women, nor is there any end to their variety of design [fig. 9]. The massive and primitive character of the ornaments worn by the figures in Caves IX. and X. are in striking contrast with the Hindu work noticed above [Plate 37 and figs. 54 and 55]."

In Plate 14 a large male figure is "represented with an elaborately jewelled tiara, large earrings, necklace, bracelets, armlets of peculiar design, a sacred cord of several twisted strands of pearls hung over his left shoulder, a striped loin cloth held up by a jewelled waist-belt, and a string of flowers in the right hand." Mr. Griffiths remarks that special interest attaches to certain figures shewn in Plate 16 M of his work, "from the fact that nearly all the personal ornaments are in very good preservation, and admirably drawn; especially the headdress of the large figure, which is worthy of Van Eyck; also the string of pearls on the same figure, and those round the neck of the woman in the left-hand corner; together with the chain round the neck of the figure on the right. Many of the bracelets are similar in design to those now in use." Again in Plate 26, of four figures he observes that "all are loaded with jewellery—tiaras, necklaces, earrings, armlets, bracelets, rings on the fingers, but no anklets." In Plate 27 also "all the figures wear a profusion of ornaments." In Plate 37 are figures of men "who wear enormous earrings, massive necklaces of broad bands connected by square plaques, similar to those worn to-day in some parts of India; armlets of singular form, round massive bracelets, and thin, narrow loin-cloths." In Plate 51, the figures, except the monks, are adorned with a wealth of jewellery. In Plate 55, from Cave XVII., "The richness and profusion of the ornaments worn by the women are remarkable, especially in those of the principal lady and her maid on the right." For the full description, reference should be made to the descriptive list, Plate 61, No. 391. As regards the women, he notes that "Sometimes knots of hair are looped at the side of the head and adorned with flowers, while the still prevalent fashion of confining it with chains of woven wire or jewelled string, attached to elaborate ornaments of beaten work in gold and silver, is often followed."

Mr. Griffiths sums up the historical position of the caves. He thinks the five earliest (XIII., XII., X., IX., and VIII., in the order of their age) were probably made in the second and first centuries B.C., and that no additions were made until the fourth century A.D., when caves were cut in rapid succession, the sacred valley having attained its greatest glory in the sixth and seventh centuries A.D. The order of the latter seven is XII., XIV., XV., XVI., XVII., XVIII., XIX. and XX., the last probably dating from the latter part of the sixth century. Nos. VI. and VII. appear to follow, or may have preceded XIX. and XX., and finally, at no distance of time, approximately between 525 and 650 A.D., the five caves to the east (I. to V.) and the seven (XXI. to XXVII.) to the west of the crescent. He thinks it not far wrong to attribute the pictures in Caves I., II., XVI. and XVII. to the sixth century, and the later ones to the seventh century. Those in Caves IX. and X., from the resemblance in details of style, dress and ornaments to the work in the Sanchi and Amravati topes, may possibly date as far back as the second century A.D.

Of the figures chosen for illustration, fig. 2, Painting M comes from Cave I.; fig. 5 from Cave II.; fig. 55 from Cave IX.; and figs. 19 and hands from the drawings in the text of Mr. Griffiths' work.

DESCRIPTION OF THE ILLUSTRATIONS IN PART VI.

PLATE 61.—391. Copy of a portion of a painting from the upper part of the first pilaster in Cave XVII. of the Buddhist temples at Ajanta, copied by permission of the Secretary of State for India and of the author, from Mr. J. Griffiths' work entitled *The Paintings in the Buddhist Cave-Temples of Ajanta*. The head-dress of the central figure is very magnificent, as also are the collar of rubies and the pendant with great pearls and large centre stones. The girdle of rubies is also very fine, and so are the ornaments of the side figures. The gauntlet of the figure on the right and the armlets of all the figures are very beautiful in design and execution. It will be noted that very little dress is worn, as is the case with most of the personages of rank who are depicted in the Ajanta frescoes, and in many carvings of the early period in India. Mr. Griffiths' description is as follows:—"Plate 55 is on the upper part of the first pilaster, in the right aisle, and represents a lady of rank with her maidens, performing her toilet. She stands looking at herself in a mirror held in her left hand, while with her right she applies unguents to beautify her face. On the right stands a waiting maid ready to hand her mistress the toilet requisites; on the left, in a graceful attitude, stands another maid with a fly-flap. The colour of the palms of the hands and soles of the feet has faded; formerly they would have been coloured in imitation of the staining with henna. Babu Râjendrâla Mitra says that mention is frequently made of Aryan women staining the palms of their hands and the soles of their feet with a bright crimson dye from Sapani wood, and the practice of using colours for beautifying the face was not uncommon. This picture is a good illustration of the costume worn by the women of that period. The principal lady appears all but nude, but the long ends of drapery that hang in graceful folds at her side, show that she is clad in the thinnest gauze. We know that India, even in those early days, was noted for fabrics of exquisite delicacy. The richness and profusion of the ornaments worn by the women in this picture are remarkable, especially in those of the principal lady and her maid on the right. The head-dress of the former appears to be a large round turban or cap, worn on the back of the head and richly ornamented with pearls and precious stones. In front, over the forehead, is a diadem edged with pearls, from under which appear small ringlets. Rich necklaces adorn her neck, and from the back of the head depend strings of precious stones, to which ribbons are attached. Armlets and bracelets are on her arms; round her loins is a richly jewelled belt or girdle, in three rows, clasped in the centre; and a simple anklet on each ankle. Her attendant maidens are similarly attired, but with more simplicity in design and material. The loin cloth is of thicker material, as the figure is not seen through, and the hair is not so elaborately dressed. The hair of the maid on the right is parted at the side."

PLATE 62.—392. A Kinnara (singer or chorister in Heaven, according to some a harpy) playing an instrument like a mandolin. Fig. 19 in the text of Mr. John Griffiths' great work. This and the remaining illustrations in Plate 62, are also reproduced by permission of the Secretary of State for India and of the author. 393, 394. Kinnaras. These figures are very amusing. Their ornaments are simple. In 392 there is a girdle of bells such as is sometimes worn by children in these days. Kinnaras are also musicians at the court of Indra, the Hindu king of Heaven. 395. A Rakshasi, or female demon. 396, 397, 398. Hands sketched from the paintings by Mr. Griffiths to show the bangles, all of which are of an early type, but are still worn; fig. 17. 399. Group of musicians; fig. 10. 400. Female figure with rather elaborate ornaments; fig. 5. Taken from wall-painting in Cave II. 401. From wall-painting M, Cave I., fig. 2. The tiaras, earrings and armlets are very remarkable.

PLATE 63.—402. Nose ring, Nath; a hollow silver tube, ending in a ball. A pendant, which is also ball-shaped, moves freely by means of a ring on the tube. Length with pendant, $3\frac{1}{2}$ in. I.M. 202-1883. 403. Anklet or bangle, silver, with a design in open work; round the edge is a ring of small balls. Diam. 5 in.; value, £5 3s. for a pair; 19th century; Bombay. I.M. 1889. 404. Bracelet, Kangan; carved silver; Karachi. I.M. 201. 405. Bracelet, Kangan; silver; embossed pattern, with outer row of balls, terminating in grotesque heads. Diam. $4\frac{1}{4}$ in. Karachi. I.M. 200. 406. Bracelet; hollow silver tube set with turquoises and chased with a chevron and diamond-shaped ornament. Kanara. Bought, £1 16s. I.M. 1912. 407. Ring; silver, double V-shaped, twisted pattern; worn by coolies in Bombay; 19th century. Bought, Rs.4. I.M. 2253. 408. Bracelet of Brahman beads, Rudraksha (Eliocarpus ganitrus); mounted in silver acorn cups and engraved oak leaves. Travancore, Madras Presidency.

PLATE 64.—409. Anklet; a dotted band of white metal with clusters of balls, called Athasia; worn by Gujarati women, except widows. Generally made of silver. Diam. $3\frac{3}{4}$ in. Given by Sir G. Birdwood, M.D., C.S.I. I.M. 29. 410. Armlet; plaited gilt metal wire, with repoussé ornament and pendants, called Vauk; worn by Mahratta and Gujarati women, except widows. Diam. $3\frac{3}{4}$ in. Given by Sir G. Birdwood, M.D., C.S.I. I.M. 13. 411. Bracelet: one of a pair; silver, articulated in form of a dragon's neck, coupled at each end by the head of a monster. Diam. $3\frac{7}{8}$ in. Sind. From the Annual International Exhibition, 1874. Bought, £3 10s. the pair. I.M. 1028. 412. Armlet; one of a pair; silver. At the joint are two monsters' heads; chased with

floral and other ornament in bands, and fastens with a screw. 19th century. Bombay. Bought, £4 10s. I.M. 2061.

PLATE 65.—413. Thin flat anklet of base metal with diaper ornament and serrated edge. Central India. I.M. 414. Bracelet of two parallel sets of coils of wire; base metal. Bombay. I.M. 415. Curb bracelet with balls at the ends next the screw; base metal. Bombay. I.M. 416. Bracelet; a thick bar or tube with wire coiled round the ends, and terminating in wire loop and catch; base metal. Bombay. 417. Armlet; gilt metal; formed by a double spirally ornamented wire, partly bound round with plain wire, and ending in a conical projection. Diam. $4\frac{1}{8}$ in. Bombay. I.M. 1131.

PLATE 66.—418. Ring, silver; formed by a narrow spiral band; the middle portion has ornament of circles in relief. Diam. $\frac{7}{8}$ in. Bombay; 19th century. I.M. 1970. 419. Another view of No. 403. I.M. 1889. 420. Finger ring; silver, carved; with projection which rests on the back of the finger. Diam. $\frac{7}{8}$ in. Karachi. I.M. 2048. 421. Bangle; silver, chased; the outer edge is formed by three rows of small knobs. Bombay. I.M. 1890. 422. Amulet; silver, embossed ornament. L. $2\frac{1}{8}$ in. to $2\frac{1}{3}$ in. Talism, Karachi. I.M. 203. 423. Bracelet; silver, chased with chevrons and floral ornamentation; each extremity has two pendants. 19th century. Kachh Bhuj. Diam. $3\frac{3}{4}$ in. Bought, £2 0s. 6d. I.M. 1911. 424. Amulet; silver; leaf-shaped, chased in relief with representations of a four-armed Hindu deity (Siva). Near the head are figures of the sun and moon, the eternal witnesses. L. $2\frac{5}{8}$ in. Bought, 2s. $9\frac{1}{2}$d. Ajmere, Rajputana. I.M. 903. 425. Two plaques of a silver belt; the whole ornament is formed of twelve hinged square plaques chased with conventional flowers in the centre, with a border of floral ornament. L. 2 ft. $4\frac{3}{4}$ in.; W. $2\frac{1}{8}$ in. 19th century; Bombay. Value, £9. I.M. 2123. 426. Belt buckle of silver, consisting of four plaques united by flexible bands formed by small oblong blocks alternately plain and ornamented with four small bosses. The two outer plaques are each chased with three peacocks, and the two inner ones with two. L. $12\frac{5}{8}$ in., W. $1\frac{1}{2}$ in. 19th century; Bombay. I.M. 2062.

PLATE 67.—427. Belt buckle and portion of belt; silver chased. Flexible buckle with raised centre of open-work and screw fastening. The belt (not shown) consists of two flexible chains united by flattened bands, each ornamented with small floral rosettes. 19th century; Puna. L. of buckle, 8 in. Bought, £3 4s. I.M. 1882. 428. Bracelet; pair of tubes of silver work with spiral cord; fastened by a padlock, from which hang three Christian symbols, viz., the cross for Faith, the anchor for Hope, and the heart for Charity. Probably made in Madras or Cuttack for European use. I.M. 414. 429. Waist-belt; silver. A long chain of plaited wire doubled and the parts kept together by means of forty-nine flattened bands ornamented alternately by large or small rosettes. One end terminates in a large knob, which, being passed through a loop at the other end, forms the fastening. Length, 2 ft. $5\frac{1}{4}$ in. Bought, £4 7s. Puna, Bombay Presidency. I.M. 1881. 430. Waist-belt with screw fastening. Formed by flexible chains of silver wire united by thirteen flat bands, each ornamented by small rosettes; at each end are two metal plaques decorated with applied work and united by thick links. 19th century; Puna. L. 2 ft. 3 in.; width of chain, $\frac{3}{4}$ in. and of buckle $1\frac{1}{2}$ in. Bought, £4 13s. 4d. I.M 2328-1883.

PLATE 68.—431. Armlet; gold. Five seven-sided cylinders embossed with flowers, alternating with rows of four fluted beads with embossed ends; thread cords for tying on the arm. L. $20\frac{1}{4}$ in. Bought, £12. From Ahmedabad. I.M. 1-1882. 432. Necklet; three oblong gilt metal cases, stamped with floral ornament, strung on crimson silk. From the Annual International Exhibition of 1872, Bombay. I.M. 1123. 433. Necklace of gold and green glass beads strung on thread. L. 1 ft. $4\frac{1}{4}$ in. Bought, £2. 19th century; Gwalior. I.M. 1892. 434. Pendant; gold, set with emeralds, rubies and pearls. L. $2\frac{3}{4}$ in., W. $1\frac{1}{2}$ in. Value, £4 8s. 6d. 19th century; Bombay. I.M. 1891. 435. Necklace, Jalli; gold, consisting of small square plaques with heart-shaped projections on the lower side; chased and ornamented with fine granulated work and united one to the other by gold links; a row of open-work pendants at the bottom. Mohamedan style. L. 1 ft. $10\frac{1}{4}$ in. Bought, £39 1s. I.M. 1895.

PLATE 69.—436. Flat bangle with cut diaper work and hawkbell pendants; rude work. Mysore, Madras Presidency. I.M. 1097. 437. Nose ring with flattened filigree studs, and bunches of grapes projecting from it; gold or silver. Madras. I.M. 1047. 438. Nose ring; gold; flattened hoop terminating at one end in a coil of wire, strung with a red glass bead and two pearls, and capped at the other end with a conical ornament. Sind. I.M. 1020. 439. Ring in three parts (Gimmal ring), worn by coolies in Bombay; silver; 19th century. I.M. 2354. 440. Ring; silver enamelled. Multan. I.M. 205. 441. Gauntlet or bracelet; gold, decorated with narrow bands of open-work, two bands of applied wire and two rows of spikes. Moghul pattern. 19th century; Bombay. H. $2\frac{5}{8}$ in., diam. 3 in. Bought, £17 15s. 6d. This ornament may be of African origin. I.M. 1896. 442. Chain ring with projecting bosses. Central India or Bombay. I.M. 2095. 443. Necklet; a band of gilt metal articulated, stamped, and fringed with small balls, with silk ends for fastening. Bombay, Central India, and Rajputana. From the Annual International Exhibition, 1872. Bought, 5s. 6d. I.M. 1127. 444. Clasp for belt; brass (alloyed with silver) backed with tinned copper. In three pieces, ornamented with large and small

bosses, set with imitation stones and pendent ornaments of tinned copper; fastened by hinge and pin. From Cairo, Africa. L. 11 in., W. 5 in. Bought (St. Maurice Collection), £2. I.M. 950-1884. 445. Necklace, silver gilt; a band of long narrow links with filigree ornamentation placed side by side, with double row of stamped pendants. Turkish (Anatolian). L. $11\frac{7}{8}$ in. Early 18th century. I.M. 823-73. 446. Boss or Kurs for a woman's tarbush or fez. Thin silver-gilt filigree work, varied with bosses arranged in two concentric circles; in the centre is a large boss set with a ball of green glass. Cairo; Saracenic of the 19th century. Diam. $3\frac{3}{4}$ in. Bought (St. Maurice Collection), £3. I.M. 939-1884. 447. Bracelet, one of a pair; silver-gilt, ornamented with bosses of filigree work and a rosette; fastened by a reversed screw. Cairo; Saracenic of the 19th century. Diam. 3 in. Bought (St. Maurice Collection). I.M. 947-1884. 448. Five amulet cases, Hejab; silver-gilt filigree work with rose bosses. Cairo; Saracenic. L. of one, $\frac{7}{8}$ in., diam. $\frac{1}{2}$ in. Bought (St. Maurice Collection). I.M. 955-84.

Plate 71.—449. Necklace of gold beads and fan-shaped pendants strung on thread (see 451). Kathiawār. Value £16. 450. Necklet of filigree balls, with hexagonal amulet cases terminating in halves of similar balls; strung on cord; silver. Modern Turkish. I.M. 575. 451. Necklace of gold beads strung on a cord; with four fan-shaped and one square pendant of gold wire, thread, and gems. The front pendant is set with rubies and turquoises, the others with rubies. I.M. 452. Ring; silver and champlevé enamel. Karachi. I.M. 207. 453. Double V-shaped silver ring; twisted pattern; worn by coolies. Bombay; 19th century. I.M. 1967. 454. Necklet; gilt metal chain with imitation coins attached, called Putlyachi Mal by the Mahrattas, and Kantli by the Gujaratis; worn by women, except widows. Given by Sir G. Birdwood, M.D., C.S.I. I.M. 25. 455. Bracelet (gauntlet), enamelled; silver set with coral. W. 2 in., diam. $2\frac{3}{4}$ in. 19th century; Algerian (Kabyle). I.M. 795.

Plate 72.—456. Bracelet; silver plaited gold wire with tigers' heads at the ends, called Kaden by the Mahrattas and Sankla by the Gujaratis; worn on the wrist by women, except widows; generally made of gold. Diam. $2\frac{1}{2}$ in. Given by Sir G. Birdwood, M.D., C.S.I. I.M. 19-1884. 457. Anklet, Kara; engraved silver. Diam. $4\frac{3}{4}$ in. Karachi, Sind. I.M. 199. 458. Two bracelets of gilt metal, one embossed, the other facetted; called Bangdi by Mahrattas and Gujaratis, who wear them on the wrist, except widows. Given by Sir G. Birdwood, M.D., C.S.I. I.M. 15 and 15*a*, 1881. 459. Bracelet; silver set with turquoises and chased with floral ornamentation with a trellis pattern. Diam. $4\frac{1}{2}$ in. Bought, £1 7s. I.M. 1983-1883. 460. Armlet; plaited gilt metal wire, called Vela, and worn also by the lowest caste of Mahratta women; made either of gold or silver. Diam. $3\frac{1}{2}$ in. Given by Sir G. Birdwood, M.D., C.S.I. I.M. 14-1881. 461. Belt buckle, silver, formed of four plaques, each chased with a representation of a peacock and united by a flexible band of small oblong blocks connected by wires. L. $29\frac{7}{8}$ in., W. $1\frac{3}{8}$ in. Cost £1-10s.-3d. Bombay; 19th century. I.M. 1984-18.

Plate 73.—Bracelet, Usuar, one of a pair; silvered metal, hinged with projecting ornament and filigree. Syrian. Bought, 5s. 6d. the pair. I.M. 1532-73. 463. Bracelet, Shalim Hirluch, one of a pair; silvered metal; alternate knobs and upright bars, hooked together with pins for fastening. Syrian. I.M. 1542-73. 464. Necklet, Towk (Tauk); thick silvered metal; twisted wire ornamented with silver filigree bosses, with chains suspending crescents, coins and other pendants, with setting of red and blue beads. Diam. $6\frac{3}{4}$ in. Bought (Annual International Exhibition, 1872) 16s. 6d. I.M. 1545-73.

LIST OF ILLUSTRATIONS.

61. A Lady of rank, with her maidens, performing her toilet. 62. Small figures from wall-paintings in the Ajanta Caves. 63. Nose Ring, Bangle, Bracelets, and Ring. 64. Anklet, Armlets, and Bracelet. 65. Anklet, Bracelets, and Armlet. 66. Rings, Bangle, Bracelet, Amulets, and parts of Silver Belt. 67. Belt Buckle, Bracelet, and Waistbelts. 68. Armlet, Necklaces, and Pendant. 69. Bangle, Rings, Gauntlet, and Bracelet. 70. Clasp for Belt, Necklace, Boss for a Fez, Bracelet, and Amulet Cases. 71. Necklaces, Rings, and Gauntlet Bracelet. 72. Bracelets, Anklet, and Belt. 73. Bracelets and Necklet.

61.—391. From *The Paintings in the Buddhist Cave-Temples of Ajanta*, Pl. 55, by Mr. J. Griffiths. Cave XVII, upper part of the first pilaster in the right aisle. A lady of rank, with her maidens, performing her toilet.

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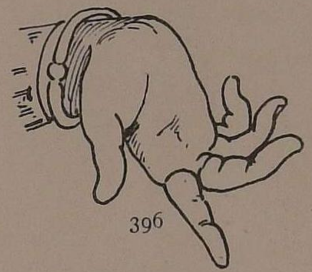

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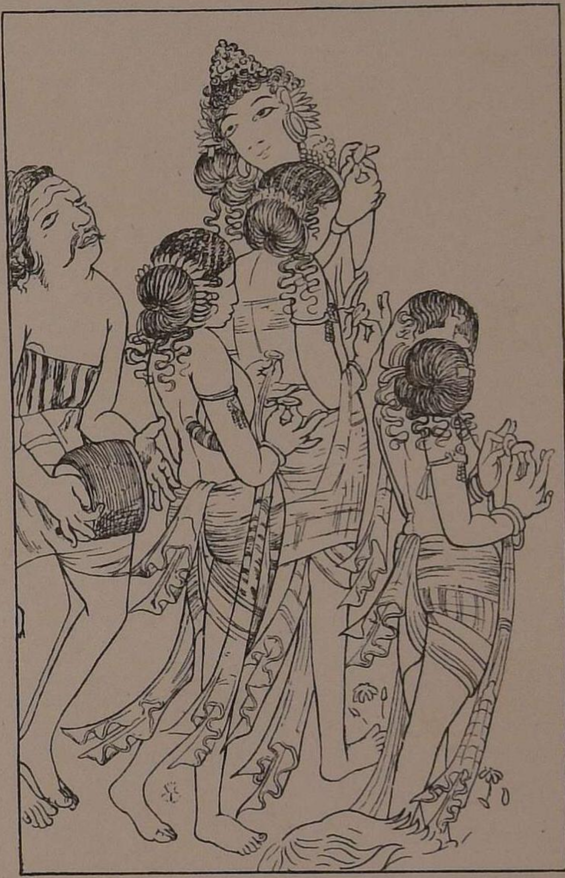

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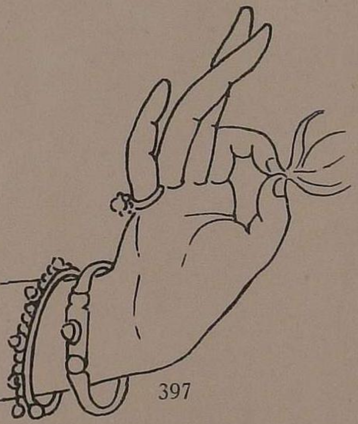

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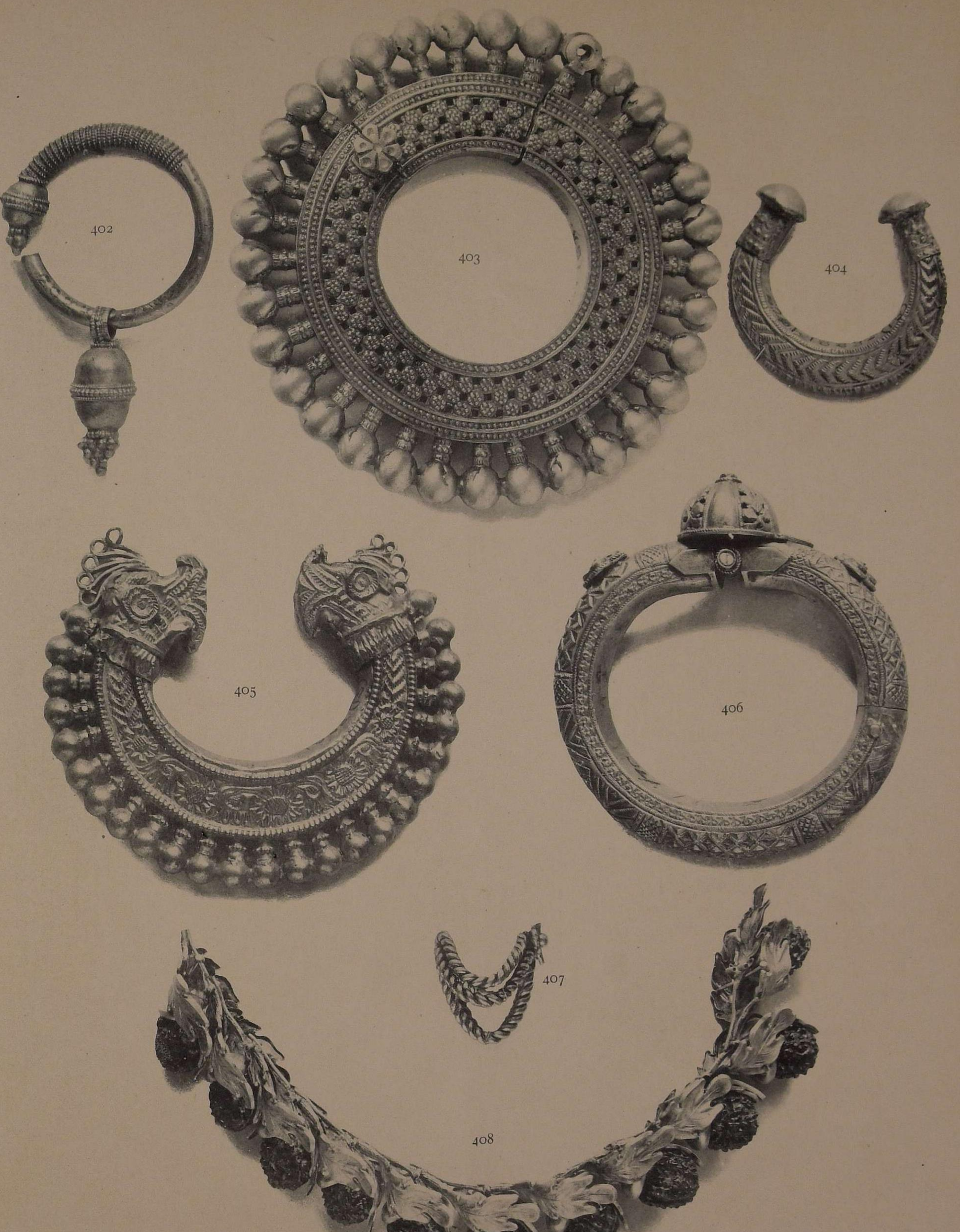
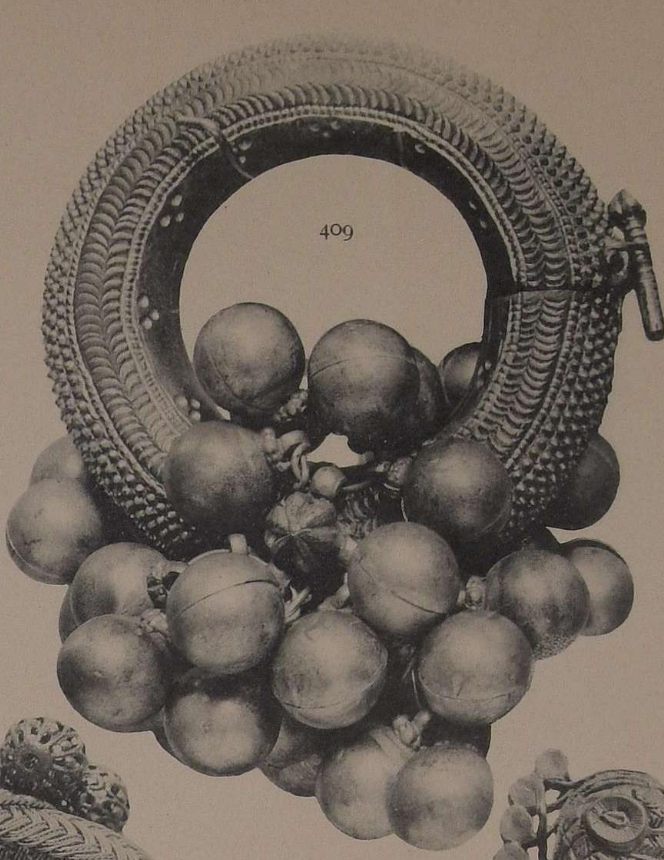
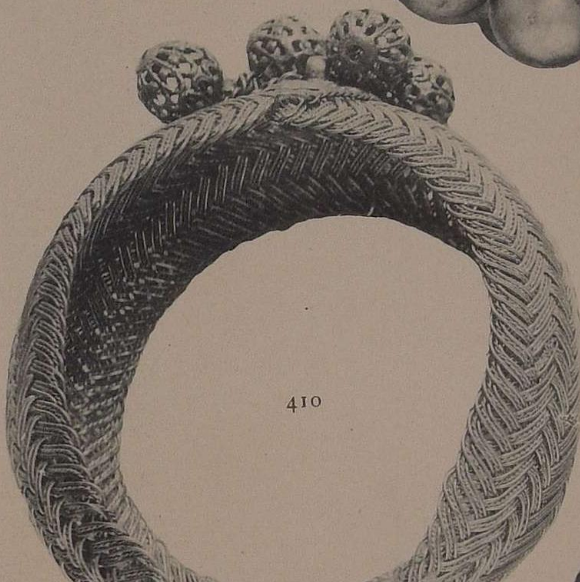
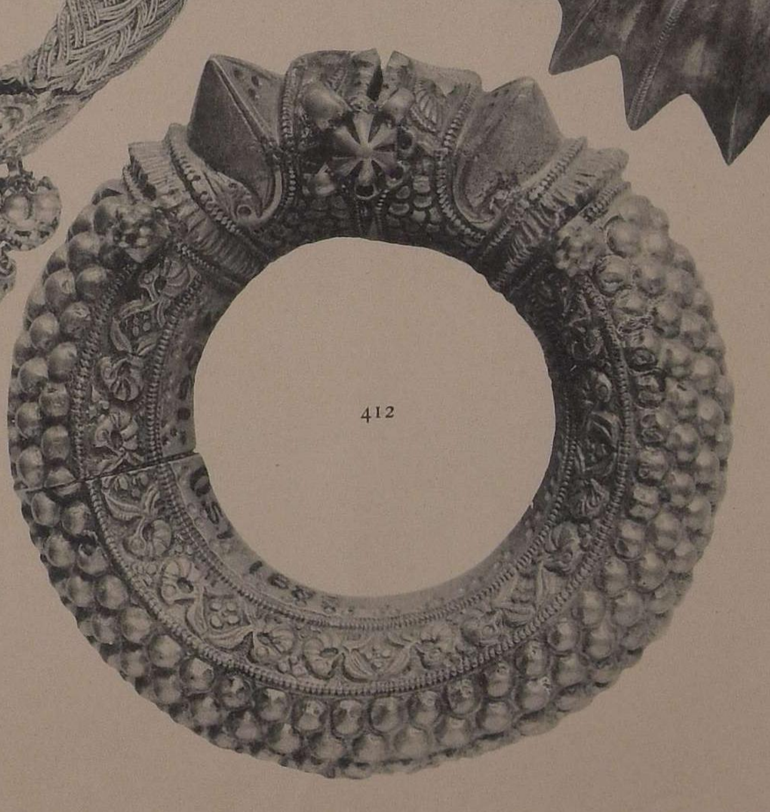
62.—392 to 401. Small figures from Wall-Paintings in the Ajanta Caves, and from Mr. Griffiths' work. Plates 61 and 62 are reproduced by permission of the Secretary of State for India, and of Mr. Griffiths.



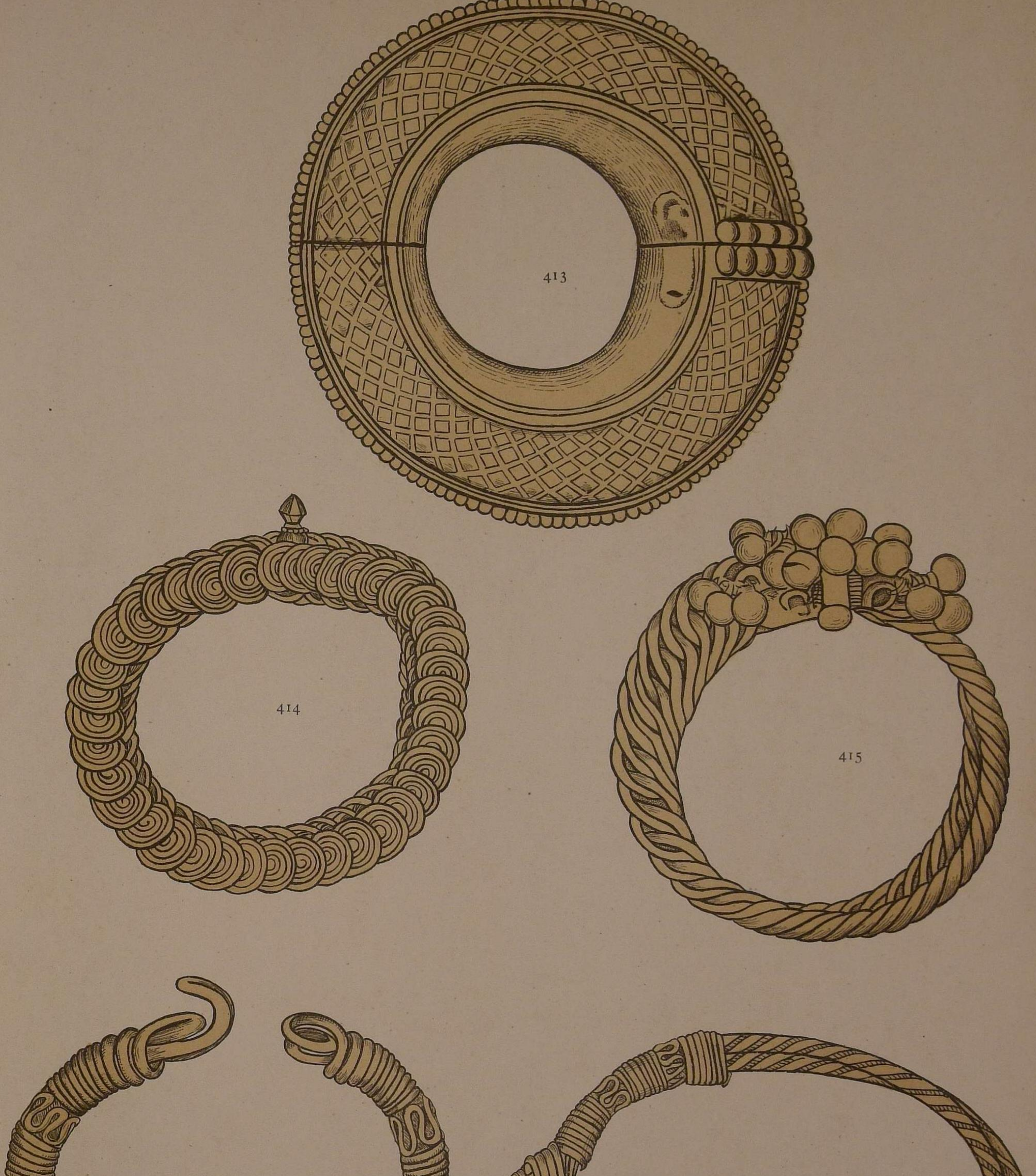
63.—402. Nose ring, Nath; silver tube with pendant; Karachi. I.M. 202. 403. Bangle; silver; open-work and balls; Bombay. I.M. 1889. 404. Bracelet; carved silver; Karachi. I.M. 201. 405. Bracelet, Kangan; carved silver; Karachi. I.M. 200. 406. Bracelet; silver set with turquoises; Kanara. I.M. 1912. 407. Ring; silver; double V-shaped; Bombay. I.M. 2253. 408. Bracelet; Rudraksh beads set in silver cups and oak leaves; Travancore, Madras Presidency. I.M. 451.







64.—409. Anklet with balls, Athasia; silver or white metal; Gujarat. I.M. 29. 410. Armlet, Vauk; gilt wire; Maharasthra and Gujarat. I.M. 13. 411. Bracelet; silver; Sind. I.M. 1028. 412. Armlet; silver, chased; Bombay. I.M. 2061.



65.—413. Flat Anklet; base metal; Central India. 414. Bracelet of coils of wire; base metal; Bombay. 415. Curb bracelet with ball drops, base metal; Bombay. 416. Bracelet; bar or tube with wire coils at the ends; base metal; Bombay. 417. Elbow armlet; gilt metal; Sind.

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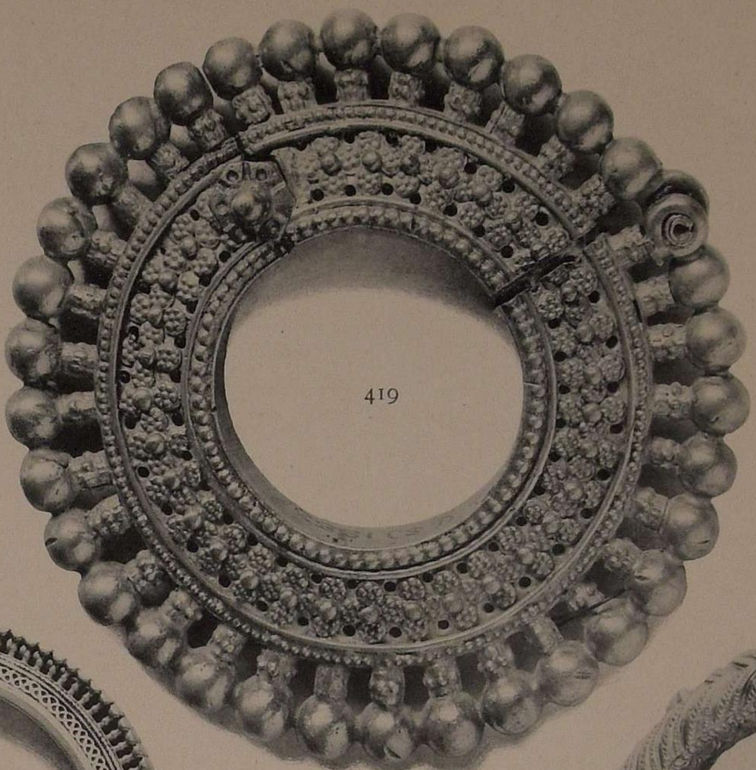
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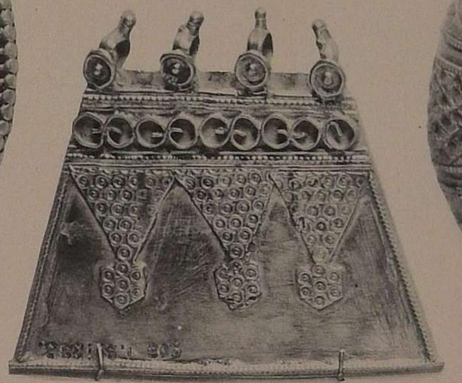
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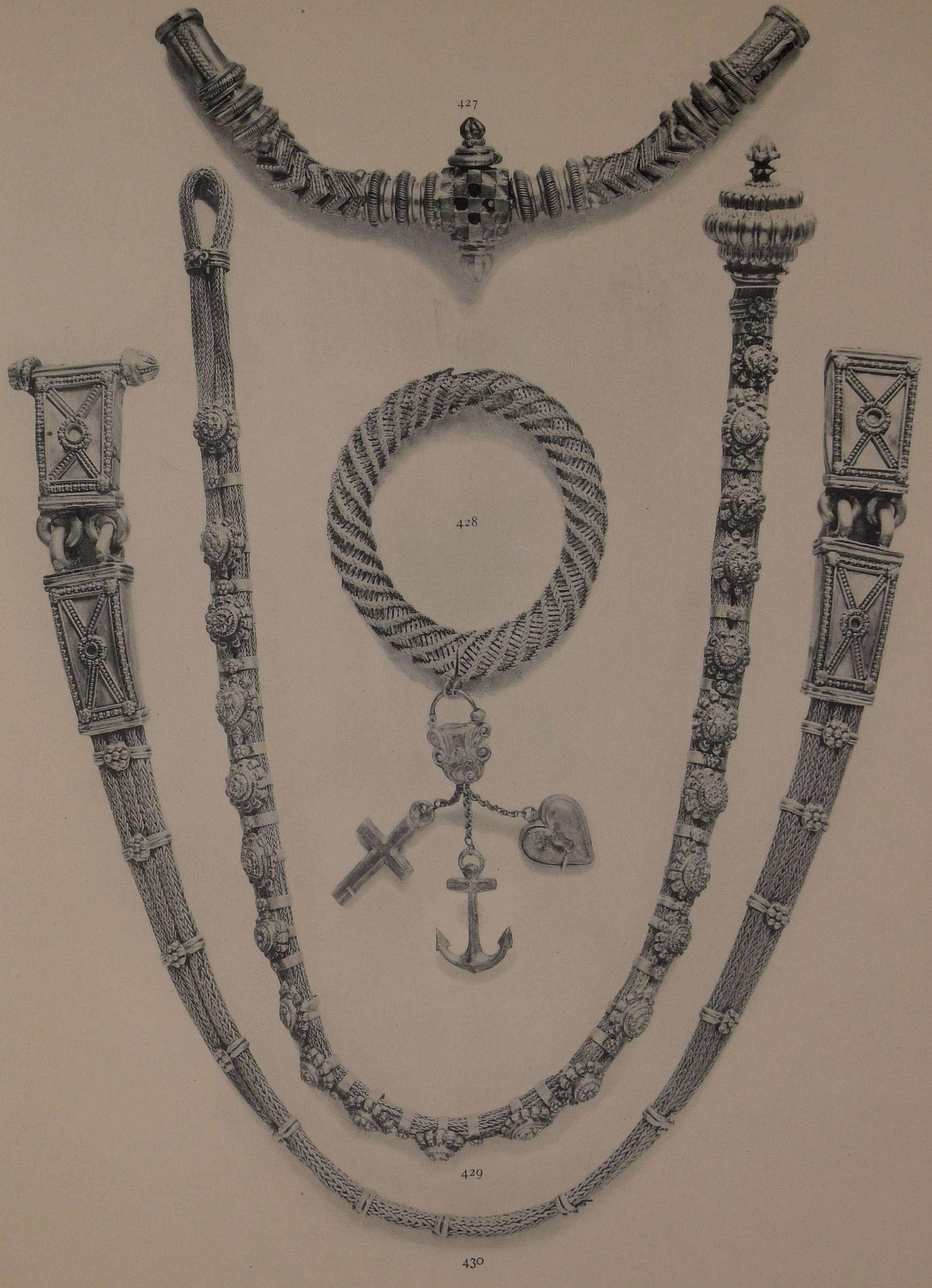
66.—418. Ring; silver; Bombay. I.M. 1970. 419. Another view of 403, Plate 63. 420. Finger ring; silver; Karachi. I.M. 2048. 421. Bangle; silver; Bombay. I.M. 1890. 422. Amulet; silver embossed; Talism, Karachi. I.M. 203. 423. Bracelet; silver; Kachh Bhuj. I.M. 1911. 424. Amulet; silver; Ajmere. I.M. 903. 425. Two plaques of silver belt; Bombay. I.M. 2123. 426. Part of silver belt; Bombay. I.M. 2062.



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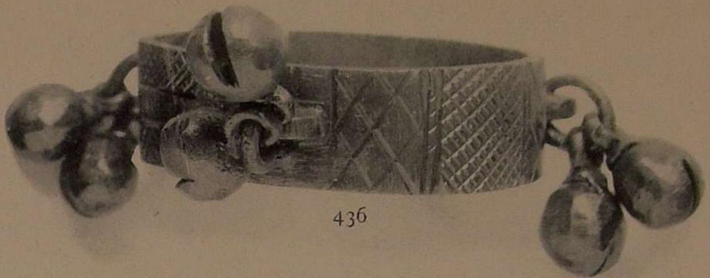
67.—427. Belt buckle; silver; Puna. I.M. 1882. 428. Bracelet; spiral cord and pendent Christian emblems; probably Madras work. I.M. 414. 429. Waist-belt; silver wire chains, buckle, loop and clasps; Puna. I.M. 1881. 430. Waist-belt of wire chains with flat plaques and bands; Puna. I.M. 2328.

68.—431. Armlet; gold; Ahmedabad. 432. Necklet; gilt metal on silk cord; Bombay. I.M. 1123. 433. Necklace of gold and green glass beads strung on thread; Bombay. I.M. 1892. 434. Pendant; gold set with gems; Bombay. I.M. 1891. 435. Necklace, Jalli; gold; Bombay. I.M. 1895.



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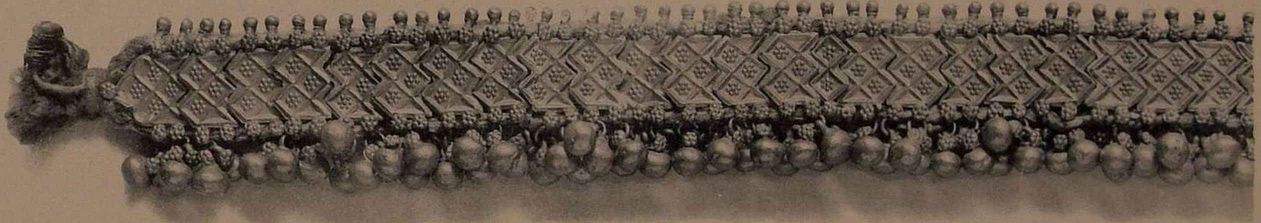

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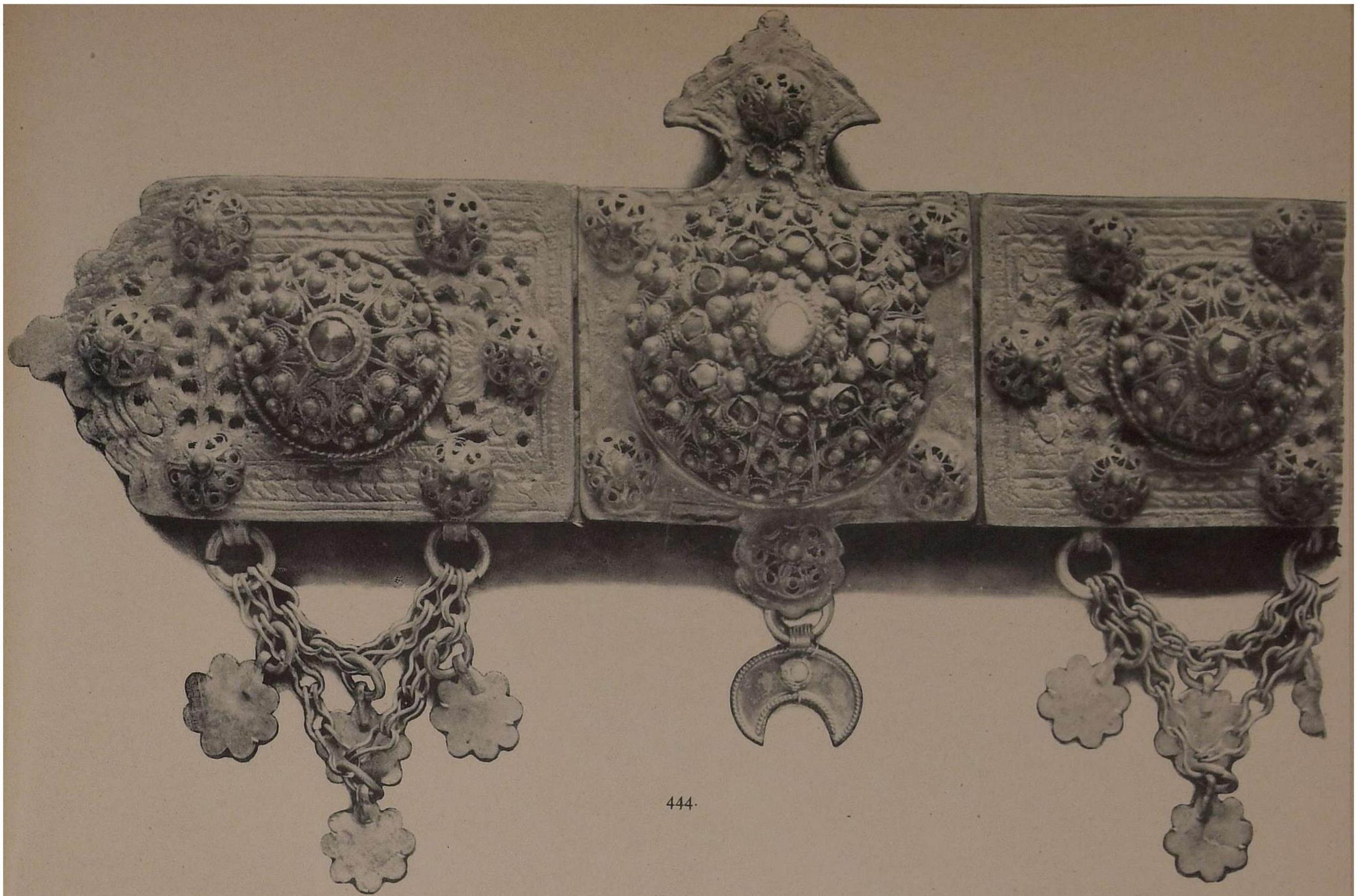
69.—436. Bangle with pendants; brass; Madras I.M. 1097. 437. Nose ring with studs; Madras. I.M. 1047. 438. Flat nose ring; gold with a red glass bead and pearls; Sind. I.M. 1020. 439. Ring in three parts; silver; Bombay. I.M. 2354. 440. Ring; silver enamelled; Multan. I.M. 203. 441. Gauntlet; silver with wire filigree; Bombay or West Africa. I.M. 1986. 442. Chain ring with bosses; Central India or Bombay. I.M. 2095. 443. Bracelet of plaques and pendants; silver; Bombay, Central India, and Rajputana. I.M. 1127.



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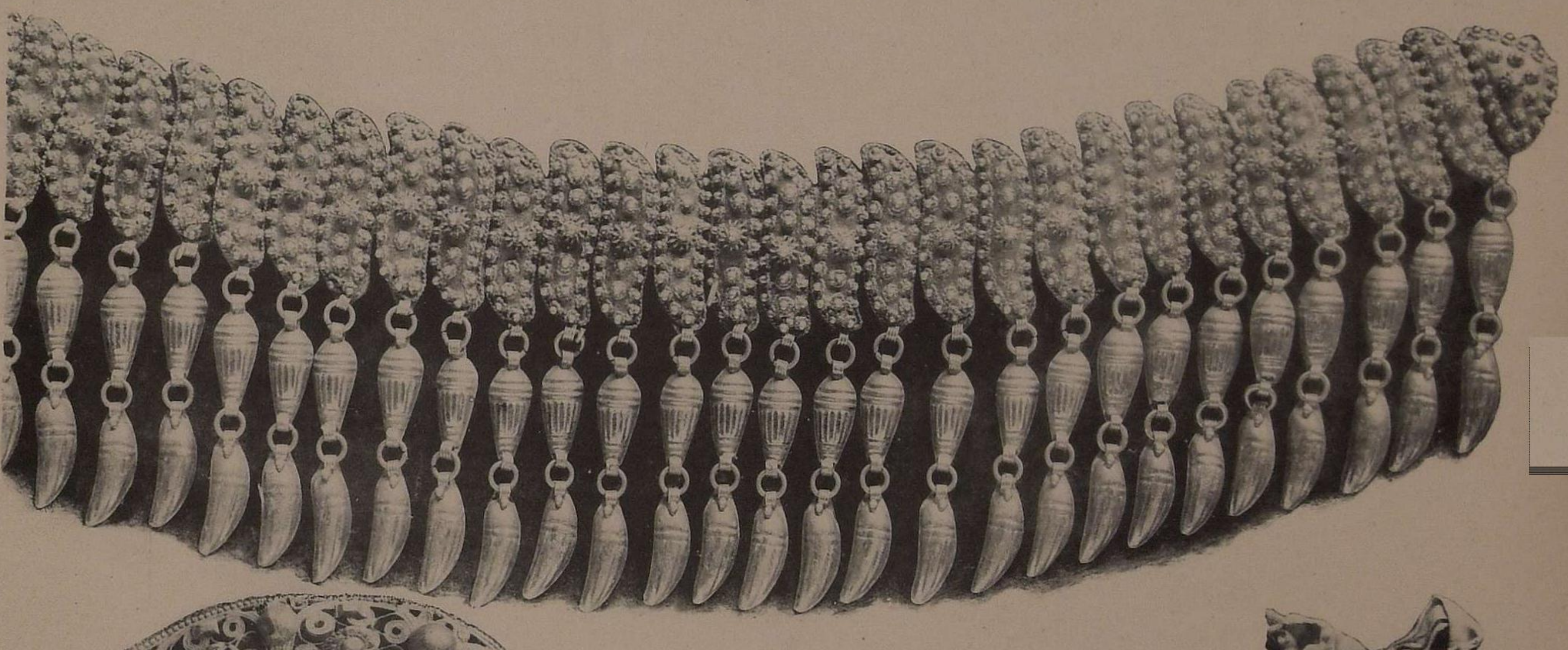

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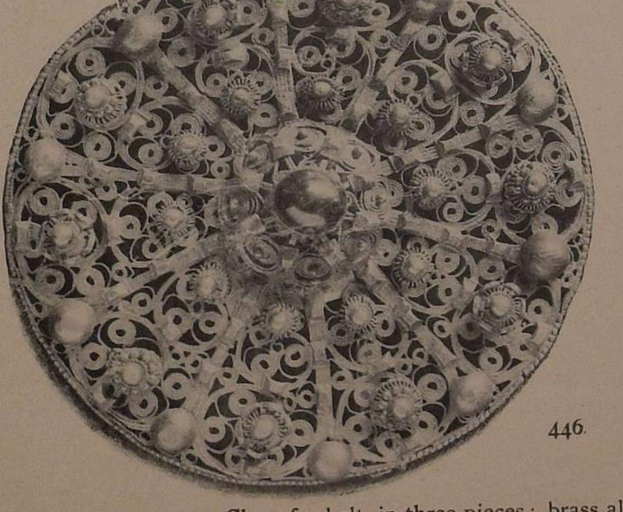

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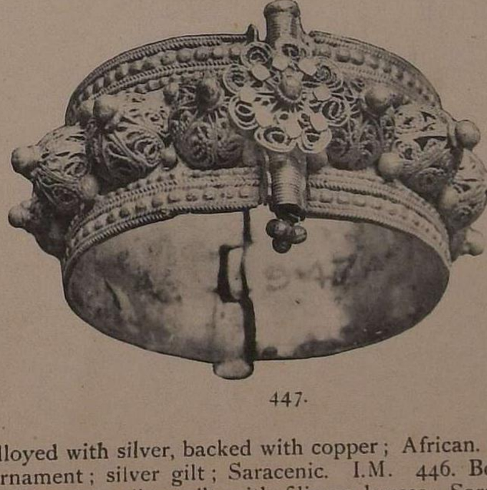

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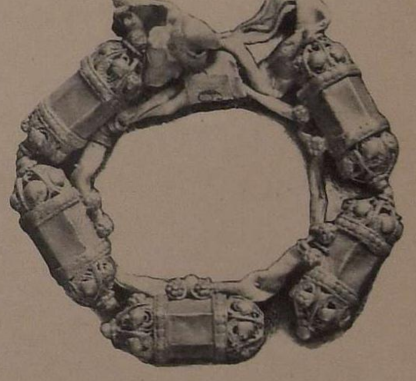

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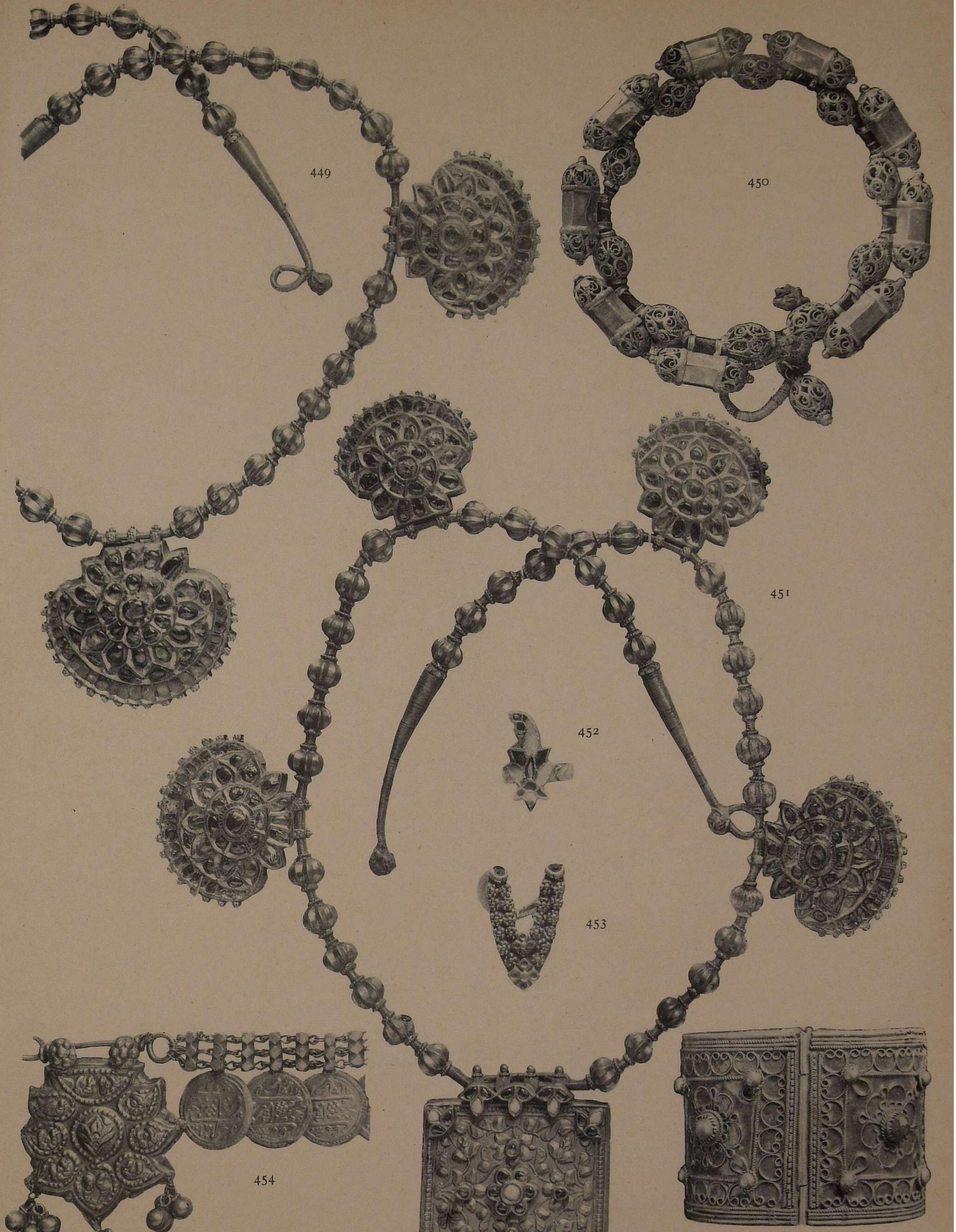
70. 444. Clasp for belt, in three pieces; brass alloyed with silver, backed with copper; African. I.M. 950. 445. Necklace of narrow links and pendants with filigree ornament; silver gilt; Saracenic. I.M. 446. Boss for a woman's fez, Kurs; silver-gilt filigree; Saracenic. I.M. 447. Bracelet; silver-gilt with filigree bosses; Saracenic, from Cairo. I.M. 947. 448. Amulet cases for necklace; silver-gilt filigree; Saracenic, from Cairo. I.M. 955.



71.—449. Necklace; gold beads and three fan-shaped pendants; Kathiawar. I.M. 12523. 450. Necklet of filigree balls and amulet cases strung on a cord; silver; modern Turkish. I.M. 575. 451. Necklace; gold beads strung on a cord, with four fan-shaped and one square pendant of gold wire, thread and gems; Kathiawar. I.M. 452. Ring; silver and champléve enamel; Karachi. I.M. 207. 453. Double V-shaped ring; Bombay. I.M. 1967. 454. Necklet; gilt metal chain with imitation coins; Putlyachi Mal, Bombay Presidency. I.M. 25. 455. Gauntlet bracelet; Bombay or W. Africa. I.M. 795.

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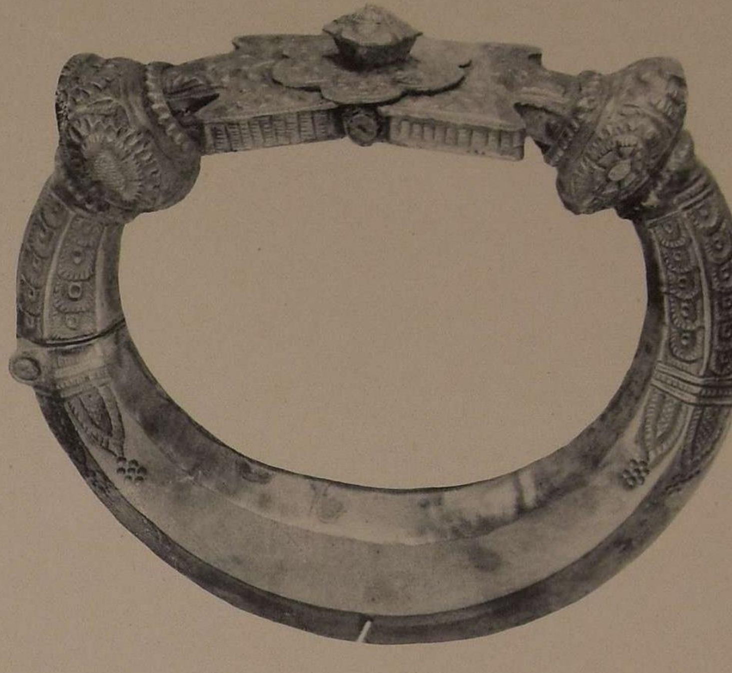

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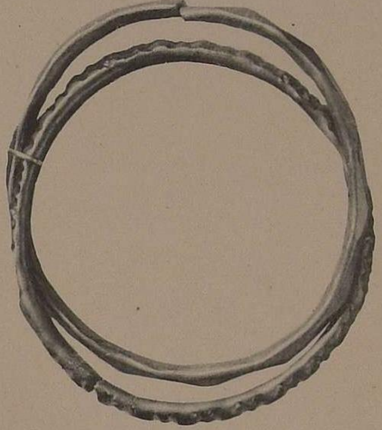

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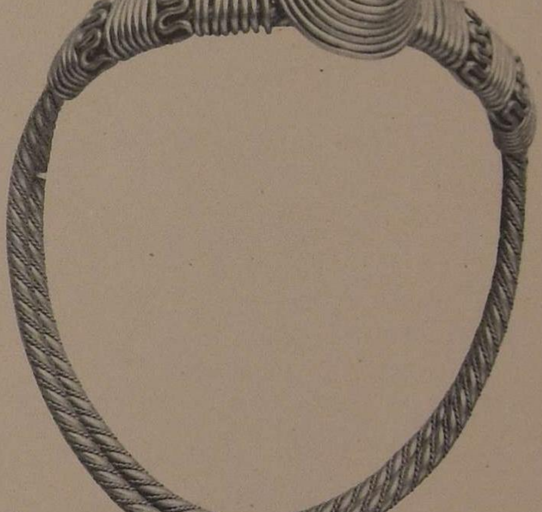

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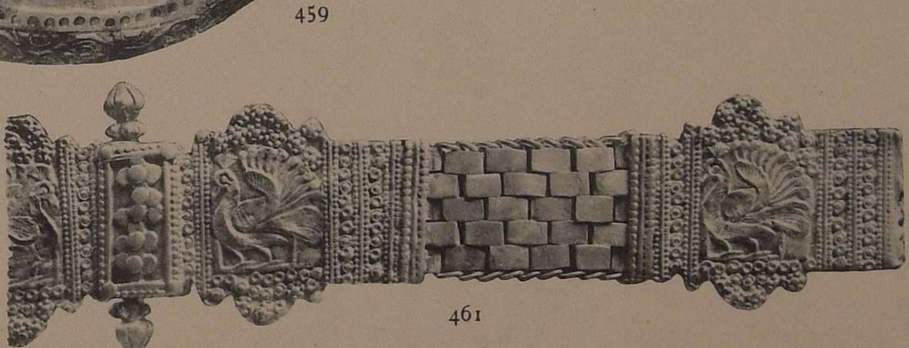

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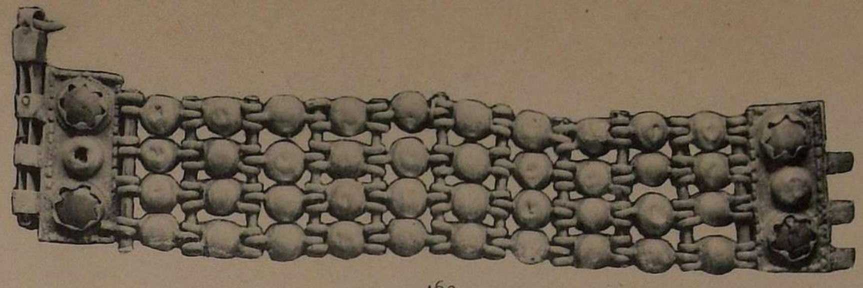
72.– 456. Bracelet ; plaited gold wire with tigers' heads ; Bombay Presidency. 457. Anklet, Kara ; engraved silver ; Karachi. 458. Two bracelets, one embossed, one facetted, Bangdi ; gilt metal. 459. Bracelet ; silver set with turquoises ; Bombay. 460. Armlet ; gilt wire ; Bombay. 461. Belt ; silver plaits and links ; Bombay.



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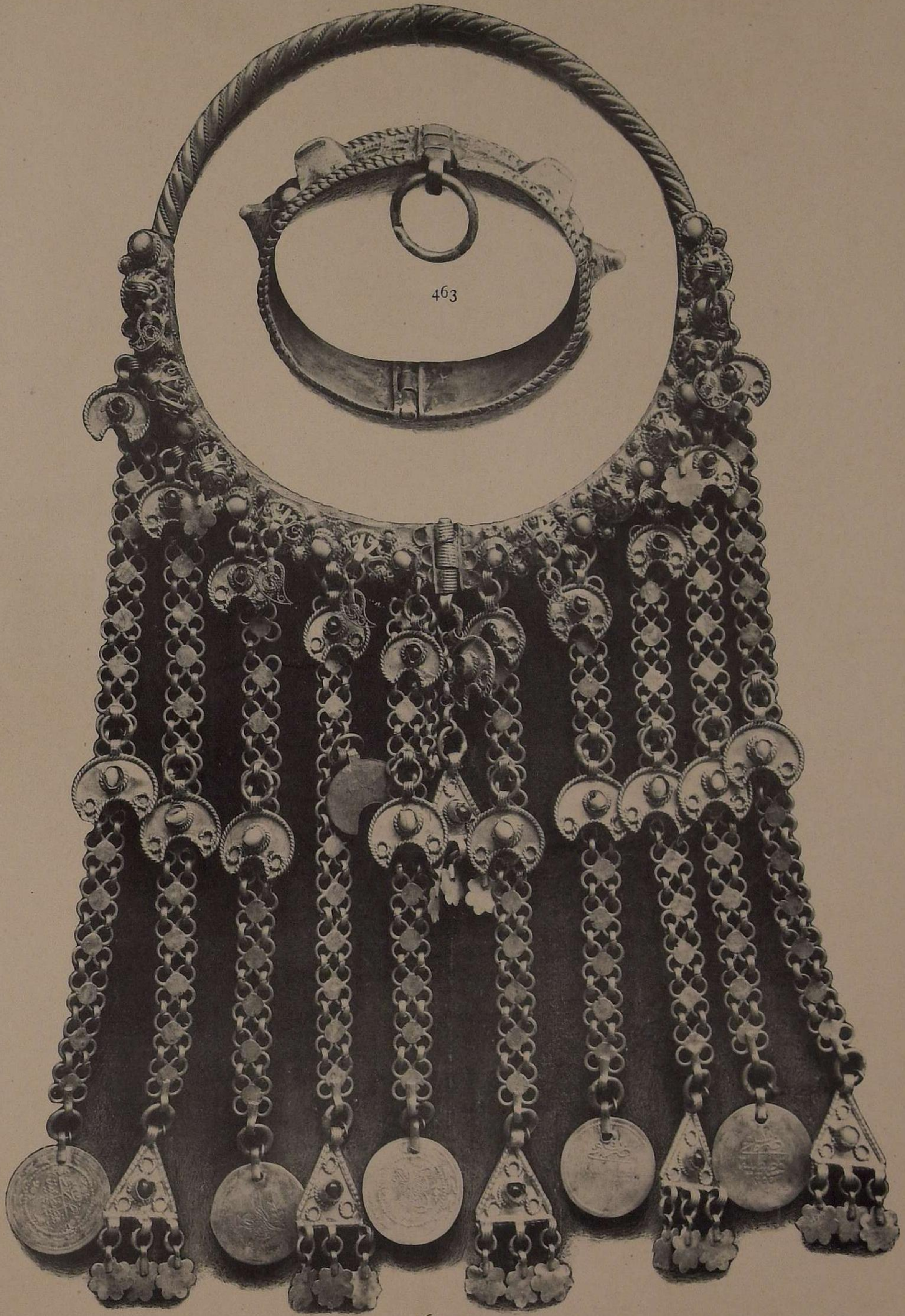

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73.—462. Bracelet, Usuar; one of a pair; silvered metal, hinged with projecting ornament and filigree. Syrian. I.M. 1532-73. 463. Bracelet, Shalim Hirluch, one of a pair; silvered metal; alternate knobs and upright bars, hooked together with pins for fastening. Syrian. I.M. 1542-73. 464. Necklet, Towk (Tauk); thick silvered metal; twisted wire, ornamented with filigree bosses, with chains suspending crescents, coins, and other pendants, with setting of red and blue beads. I.M. 1545-73.

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